

*App. at
Sept. 12, 1952
Meeting*

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington D. C., July 2, 1952

The first meeting of the Commission of Fine Arts, during the fiscal year 1953, was held in its Office in the Interior Department Building on Wednesday, July 2, 1952. The following members were present:

Mr. Finley, Chairman,
Mr. Neild,
Prof. Hudnut,
Prof. Belluschi,
Mr. Peets,
Mr. deWeldon,

also H. P. Caemmerer, Secretary and
Administrative Officer.

The meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the Meeting of the Commission of Fine Arts, held on May 19, 1952, were approved.

2. REPORT ON GOVERNMENT AND ART: The Secretary reported that, in order to make use of a balance of \$1200 out of available funds for the fiscal year 1952, he had placed an order, with the approval of the Chairman, with the Government Printing Office, for printing the Report on Government and Art. A balance of \$2400 is to be paid out of the 1953 Appropriation of the Commission.

A "ten point" type has been chosen, which is similar to that of the Report on Government and Art by Canada, and is the style of type used in previous Reports of the Commission of Fine Arts. The members of the Commission will be furnished galleys and page proof; the order provides for printing 1,000 copies. This will be done after submission of the Report to the President and release by him. It is proposed to have the type plated, so that Congress can in due time order copies of the Report; the plates will be held by the Government Printing Office for three years.

Mr. Peets asked that the members of the Commission be furnished a final

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Mr. Weild,
Prof. Hubert,
Prof. Bellowsch,
Mr. Peets,
Mr. Gendron,

also H. P. Cassenberry, Secretary and

Administrative Officer.

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by him. It is proposed to have the type plated, so that Congress can in due

time order copies of the report; the plates will be held by the Government

Printing Office for three years.

Mr. Peets asked that the members of the Commission be furnished a final

corrected copy of the material to be printed, and that special consideration be given to the format

Professor Hudnut said he would write the Introduction during the summer months. The members will thereupon draft Part III, which will comprise the Recommendations. (Exhibit A)

3. H. R. 7494: The Commission considered H. R. 7494, "A Bill to authorize the Commissioner of Education to encourage the further development and growth of the Educational Fine Arts Programs in State and Land-Grant and other accredited nonprofit colleges and universities and in other nonprofit organizations, and for other purposes," which had been introduced by Congressman Charles R. Howell, and sent to the Commission for a report. The Commission noted that a Hearing on the Bill was held on May 5, 1952, and that it had been given considerable publicity.

Chairman Finley stated that he had written to Congressman Howell recently (Exhibit B) regarding the suggestion made to build an Opera House as also a Smithsonian Gallery of Art in the District of Columbia.

The Commission felt that action by Congress was necessary in these matters before further action by the Commission could be taken, and Congressman Howell was informed accordingly (Exhibit B-1).

4. EAST CAPITOL STREET BRIDGE: Mr. Harry T. Thompson, Assistant Superintendent of National Capital Parks, National Park Service, was present, and presented a complaint which his office had made to the Highway Department of the District of Columbia (Exhibit C), regarding the design for the East Capitol Street Bridge. He said his office did not wish to encroach on the prerogative of the Commission of Fine Arts in this matter, but felt the appearance of the bridge could be improved by the use of additional granite. Mr. Thompson said he had been unable to secure adequate architectural drawings for the consideration of this matter in detail.

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be given to the format

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months. The members will therefore have Part III, which will comprise the

Recommendations. (Exhibit A)

J. H. R. 7494: The Commission considered H. R. 7494, "A Bill to author-

ize the Commission of Education to encourage and further development and

growth of the Educational Fine Arts Programs in States and Territories and other

accredited nonprofit colleges and universities and in other nonprofit organiza-

tions, and for other purposes," which had been introduced by Congressman

Charles R. Howell, and sent to the Commission for a report. The Commission

noted that a hearing on the Bill was held on May 5, 1937, and that it had been

given considerable publicity.

Chairman Taylor stated that he had written to Congressman Howell recently

(Exhibit B) regarding the suggestion made to build an Opera House as also a

Statue in the City of Columbia.

The Commission felt that action by Congress was necessary in these matters

before further action by the Commission could be taken, and Congressman Howell

was informed accordingly (Exhibit C-1).

4. LAST DAY OF THE HEARING: Mr. Harry T. Thompson, Assistant Super-

intendent of National Capital Parks, National Park Service, was present, and

presented a complaint which the office had made to the Highway Department of

the District of Columbia (Exhibit C), regarding the design for the East Capitol

Street Bridge. He said his office did not wish to interfere with the project

of the Commission of Fine Arts in this matter, but felt the appearance of the

bridge could be improved by the use of additional granite. Mr. Thompson said

he had been unable to secure adequate architectural drawings for the consider-

ation of this matter in detail.

The Commission considered the matter and decided that some study should be given to the complaint made by Mr. Thompson. The Secretary stated that he would ask the architects, Harbeson, Hough, Livingston and Larson, of Philadelphia, to send a set of the architectural designs to the Commission.

5. MARINE CORPS MEMORIAL: The Secretary presented a copy of the engrossed Act of Congress, ready for signature by the President, extending the time in which the Memorial can be erected, that is, allowing an additional five years, and limiting the location to the District of Columbia. x

The Chairman read the statement by Congressman Regan on the subject (Exhibit D).

Since the Act of Congress eliminates the possibility of locating the Memorial on government ground in Virginia, as had been suggested, the Commission decided to give consideration to such locations as may be available in the District of Columbia for the proposed Memorial.

A report was sent to the Bureau of the Budget approving the legislation (Exhibit D-1).

6. NEVIUS TRACT: The Secretary read a letter received from the National Capital Park and Planning Commission (Exhibit E), disapproving the location of the Marine Memorial on the Nevius Tract, for reasons set forth therein. x

7. ARLINGTON FARMS: Under date of May 20, 1952, the following letter was received from Colonel James B. Clearwater, Chief of the Memorial Division, Office of the Quartermaster General, Department of the Army:

Reference is made to your letter, dated 8 March, 1948, in which it is stated that Plan No. 6608-146 of July 1924, proposing the expansion of Arlington National Cemetery to include what is known as the Arlington Farms Area, is still a live plan of the Commission of Fine Arts.

In the near future this office plans to request that the Arlington Farms Area, which is under the jurisdiction of the Department of the Army, be assigned to the Office of The Quartermaster General for use in five-year requirement increments, commencing in approximately 1969, for the expansion of Arlington National Cemetery.

The Commission considered the matter and decided that some study should be given to the complaint made by Mr. Thompson. The Secretary stated that he would ask the architects, Harbeson, Hough, Livingston and Larson, of Philadelphia, to send a set of the architectural designs to the Commission.

5. MARINE CORPS MEMORIAL: The Secretary presented a copy of the engrossed Act of Congress, ready for signature by the President, extending the time in which the Memorial can be erected, that is, allowing an additional five years, and limiting the location to the District of Columbia.

The Chairman read the statement by Congressman Hagan on the subject (Exhibit D).

Since the Act of Congress eliminates the possibility of locating the Memorial on government ground in Virginia, as had been suggested, the Commission decided to give consideration to such locations as may be available in the District of Columbia for the proposed Memorial. A report was sent to the Bureau of the Budget approving the legislation (Exhibit D-1).

6. NEVINS TRACT: The Secretary read a letter received from the National Capital Park and Planning Commission (Exhibit E), recommending the location of the Marine Memorial on the Nevins Tract, for reasons set forth therein.

7. ARLINGTON TRACT: Under date of May 20, 1932, the following letter was received from Colonel James B. Chestnut, Chief of the Memorial Division, Office of the Quartermaster General, Department of the Army:

Reference is made to your letter, dated 8 March, 1932, in which it is stated that Plan No. 600C-115 of July 1924, proposing the expansion of Arlington National Cemetery to include what is known as the Arlington Farms Area, is still a live plan of the Commission of Fine Arts. In the near future this office plans to request that the Arlington Farms Area, which is under the jurisdiction of the Department of the Army, be assigned to the Office of the Quartermaster General for use in five-year reburial increments, commencing in approximately 1937, for the expansion of Arlington National Cemetery.

It is believed that a current statement of the position of the Commission of Fine Arts as to the proposed use of the Arlington Farms tract would be helpful in making a definite determination as to the ultimate use of this area. It is therefore requested that this office be informed as to whether Plan No. 6608-146 still has the approval of the Commission.

The Commission inspected a print of Plan No. 6608-146, of July 1924. The Secretary stated that the Plan was made by Mr. James L. Greenleaf, Landscape Architect member of the Commission of Fine Arts at that time, and that, as shown on the Plan, it received the approval of Dwight Davis, Secretary of War. This was before the Arlington Memorial Bridge was built and it was proposed at that time to place the Great Entrance to the Arlington National Cemetery at the banks of the Potomac; it was planned to give the Arlington Farms area a park-like treatment.

The Commission decided that the plan still has the approval of the Commission of Fine Arts, and Col. Clearwater was informed accordingly (Exhibit F).

8. NORTHWEST RECTANGLE DEVELOPMENT: The Commission took note of a Memorandum received from Mr. John Nolen (Exhibit G), reporting on a conference with Mr. Reynolds, Commissioner of Public Buildings, regarding the Northwest Rectangle Development. The Secretary stated that, as a first step in this matter, Mr. Reynolds plans to buy the land on which the Heurich Brewery is located, which is not far from the Lincoln Memorial.

9. S. J. RES. 162: Under date of June 19, 1952, the following letter was received from Honorable Carl Hayden, Chairman of the Committee on Rules and Administration, United States Senate:

June 19, 1952.

Dear Mr. Finley:

Enclosed herein is a copy of a joint resolution (S. J. Res. 162) authorizing the erection of a memorial to Doctor J. Finley Wilson, in Washington, District of Columbia. This resolution is now pending before the Senate Committee on Rules and Administration.

The members of the Committee would appreciate it very much if you would submit at the earliest practicable date your views and comments on this resolution.

Very Sincerely yours,
Carl Hayden, Chairman.

It is believed that a current statement of the position of the Commission of Fine Arts as to the proposed use of the Arlington Farm tract would be helpful in making a definite recommendation as to the ultimate use of this area. It is therefore requested that this office be informed as to whether Plan No. 5008-110, 5008-111, 5008-112, 5008-113, 5008-114, 5008-115, 5008-116, 5008-117, 5008-118, 5008-119, 5008-120, 5008-121, 5008-122, 5008-123, 5008-124, 5008-125, 5008-126, 5008-127, 5008-128, 5008-129, 5008-130, 5008-131, 5008-132, 5008-133, 5008-134, 5008-135, 5008-136, 5008-137, 5008-138, 5008-139, 5008-140, 5008-141, 5008-142, 5008-143, 5008-144, 5008-145, 5008-146, 5008-147, 5008-148, 5008-149, 5008-150, 5008-151, 5008-152, 5008-153, 5008-154, 5008-155, 5008-156, 5008-157, 5008-158, 5008-159, 5008-160, 5008-161, 5008-162, 5008-163, 5008-164, 5008-165, 5008-166, 5008-167, 5008-168, 5008-169, 5008-170, 5008-171, 5008-172, 5008-173, 5008-174, 5008-175, 5008-176, 5008-177, 5008-178, 5008-179, 5008-180, 5008-181, 5008-182, 5008-183, 5008-184, 5008-185, 5008-186, 5008-187, 5008-188, 5008-189, 5008-190, 5008-191, 5008-192, 5008-193, 5008-194, 5008-195, 5008-196, 5008-197, 5008-198, 5008-199, 5008-200, 5008-201, 5008-202, 5008-203, 5008-204, 5008-205, 5008-206, 5008-207, 5008-208, 5008-209, 5008-210, 5008-211, 5008-212, 5008-213, 5008-214, 5008-215, 5008-216, 5008-217, 5008-218, 5008-219, 5008-220, 5008-221, 5008-222, 5008-223, 5008-224, 5008-225, 5008-226, 5008-227, 5008-228, 5008-229, 5008-230, 5008-231, 5008-232, 5008-233, 5008-234, 5008-235, 5008-236, 5008-237, 5008-238, 5008-239, 5008-240, 5008-241, 5008-242, 5008-243, 5008-244, 5008-245, 5008-246, 5008-247, 5008-248, 5008-249, 5008-250, 5008-251, 5008-252, 5008-253, 5008-254, 5008-255, 5008-256, 5008-257, 5008-258, 5008-259, 5008-260, 5008-261, 5008-262, 5008-263, 5008-264, 5008-265, 5008-266, 5008-267, 5008-268, 5008-269, 5008-270, 5008-271, 5008-272, 5008-273, 5008-274, 5008-275, 5008-276, 5008-277, 5008-278, 5008-279, 5008-280, 5008-281, 5008-282, 5008-283, 5008-284, 5008-285, 5008-286, 5008-287, 5008-288, 5008-289, 5008-290, 5008-291, 5008-292, 5008-293, 5008-294, 5008-295, 5008-296, 5008-297, 5008-298, 5008-299, 5008-300, 5008-301, 5008-302, 5008-303, 5008-304, 5008-305, 5008-306, 5008-307, 5008-308, 5008-309, 5008-310, 5008-311, 5008-312, 5008-313, 5008-314, 5008-315, 5008-316, 5008-317, 5008-318, 5008-319, 5008-320, 5008-321, 5008-322, 5008-323, 5008-324, 5008-325, 5008-326, 5008-327, 5008-328, 5008-329, 5008-330, 5008-331, 5008-332, 5008-333, 5008-334, 5008-335, 5008-336, 5008-337, 5008-338, 5008-339, 5008-340, 5008-341, 5008-342, 5008-343, 5008-344, 5008-345, 5008-346, 5008-347, 5008-348, 5008-349, 5008-350, 5008-351, 5008-352, 5008-353, 5008-354, 5008-355, 5008-356, 5008-357, 5008-358, 5008-359, 5008-360, 5008-361, 5008-362, 5008-363, 5008-364, 5008-365, 5008-366, 5008-367, 5008-368, 5008-369, 5008-370, 5008-371, 5008-372, 5008-373, 5008-374, 5008-375, 5008-376, 5008-377, 5008-378, 5008-379, 5008-380, 5008-381, 5008-382, 5008-383, 5008-384, 5008-385, 5008-386, 5008-387, 5008-388, 5008-389, 5008-390, 5008-391, 5008-392, 5008-393, 5008-394, 5008-395, 5008-396, 5008-397, 5008-398, 5008-399, 5008-400, 5008-401, 5008-402, 5008-403, 5008-404, 5008-405, 5008-406, 5008-407, 5008-408, 5008-409, 5008-410, 5008-411, 5008-412, 5008-413, 5008-414, 5008-415, 5008-416, 5008-417, 5008-418, 5008-419, 5008-420, 5008-421, 5008-422, 5008-423, 5008-424, 5008-425, 5008-426, 5008-427, 5008-428, 5008-429, 5008-430, 5008-431, 5008-432, 5008-433, 5008-434, 5008-435, 5008-436, 5008-437, 5008-438, 5008-439, 5008-440, 5008-441, 5008-442, 5008-443, 5008-444, 5008-445, 5008-446, 5008-447, 5008-448, 5008-449, 5008-450, 5008-451, 5008-452, 5008-453, 5008-454, 5008-455, 5008-456, 5008-457, 5008-458, 5008-459, 5008-460, 5008-461, 5008-462, 5008-463, 5008-464, 5008-465, 5008-466, 5008-467, 5008-468, 5008-469, 5008-470, 5008-471, 5008-472, 5008-473, 5008-474, 5008-475, 5008-476, 5008-477, 5008-478, 5008-479, 5008-480, 5008-481, 5008-482, 5008-483, 5008-484, 5008-485, 5008-486, 5008-487, 5008-488, 5008-489, 5008-490, 5008-491, 5008-492, 5008-493, 5008-494, 5008-495, 5008-496, 5008-497, 5008-498, 5008-499, 5008-500, 5008-501, 5008-502, 5008-503, 5008-504, 5008-505, 5008-506, 5008-507, 5008-508, 5008-509, 5008-510, 5008-511, 5008-512, 5008-513, 5008-514, 5008-515, 5008-516, 5008-517, 5008-518, 5008-519, 5008-520, 5008-521, 5008-522, 5008-523, 5008-524, 5008-525, 5008-526, 5008-527, 5008-528, 5008-529, 5008-530, 5008-531, 5008-532, 5008-533, 5008-534, 5008-535, 5008-536, 5008-537, 5008-538, 5008-539, 5008-540, 5008-541, 5008-542, 5008-543, 5008-544, 5008-545, 5008-546, 5008-547, 5008-548, 5008-549, 5008-550, 5008-551, 5008-552, 5008-553, 5008-554, 5008-555, 5008-556, 5008-557, 5008-558, 5008-559, 5008-560, 5008-561, 5008-562, 5008-563, 5008-564, 5008-565, 5008-566, 5008-567, 5008-568, 5008-569, 5008-570, 5008-571, 5008-572, 5008-573, 5008-574, 5008-575, 5008-576, 5008-577, 5008-578, 5008-579, 5008-580, 5008-581, 5008-582, 5008-583, 5008-584, 5008-585, 5008-586, 5008-587, 5008-588, 5008-589, 5008-590, 5008-591, 5008-592, 5008-593, 5008-594, 5008-595, 5008-596, 5008-597, 5008-598, 5008-599, 5008-600, 5008-601, 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5008-702, 5008-703, 5008-704, 5008-705, 5008-706, 5008-707, 5008-708, 5008-709, 5008-710, 5008-711, 5008-712, 5008-713, 5008-714, 5008-715, 5008-716, 5008-717, 5008-718, 5008-719, 5008-720, 5008-721, 5008-722, 5008-723, 5008-724, 5008-725, 5008-726, 5008-727, 5008-728, 5008-729, 5008-730, 5008-731, 5008-732, 5008-733, 5008-734, 5008-735, 5008-736, 5008-737, 5008-738, 5008-739, 5008-740, 5008-741, 5008-742, 5008-743, 5008-744, 5008-745, 5008-746, 5008-747, 5008-748, 5008-749, 5008-750, 5008-751, 5008-752, 5008-753, 5008-754, 5008-755, 5008-756, 5008-757, 5008-758, 5008-759, 5008-760, 5008-761, 5008-762, 5008-763, 5008-764, 5008-765, 5008-766, 5008-767, 5008-768, 5008-769, 5008-770, 5008-771, 5008-772, 5008-773, 5008-774, 5008-775, 5008-776, 5008-777, 5008-778, 5008-779, 5008-780, 5008-781, 5008-782, 5008-783, 5008-784, 5008-785, 5008-786, 5008-787, 5008-788, 5008-789, 5008-790, 5008-791, 5008-792, 5008-793, 5008-794, 5008-795, 5008-796, 5008-797, 5008-798, 5008-799, 5008-800, 5008-801, 5008-802, 5008-803, 5008-804, 5008-805, 5008-806, 5008-807, 5008-808, 5008-809, 5008-810, 5008-811, 5008-812, 5008-813, 5008-814, 5008-815, 5008-816, 5008-817, 5008-818, 5008-819, 5008-820, 5008-821, 5008-822, 5008-823, 5008-824, 5008-825, 5008-826, 5008-827, 5008-828, 5008-829, 5008-830, 5008-831, 5008-832, 5008-833, 5008-834, 5008-835, 5008-836, 5008-837, 5008-838, 5008-839, 5008-840, 5008-841, 5008-842, 5008-843, 5008-844, 5008-845, 5008-846, 5008-847, 5008-848, 5008-849, 5008-850, 5008-851, 5008-852, 5008-853, 5008-854, 5008-855, 5008-856, 5008-857, 5008-858, 5008-859, 5008-860, 5008-861, 5008-862, 5008-863, 5008-864, 5008-865, 5008-866, 5008-867, 5008-868, 5008-869, 5008-870, 5008-871, 5008-872, 5008-873, 5008-874, 5008-875, 5008-876, 5008-877, 5008-878, 5008-879, 5008-880, 5008-881, 5008-882, 5008-883, 5008-884, 5008-885, 5008-886, 5008-887, 5008-888, 5008-889, 5008-890, 5008-891, 5008-892, 5008-893, 5008-894, 5008-895, 5008-896, 5008-897, 5008-898, 5008-899, 5008-900, 5008-901, 5008-902, 5008-903, 5008-904, 5008-905, 5008-906, 5008-907, 5008-908, 5008-909, 5008-910, 5008-911, 5008-912, 5008-913, 5008-914, 5008-915, 5008-916, 5008-917, 5008-918, 5008-919, 5008-920, 5008-921, 5008-922, 5008-923, 5008-924, 5008-925, 5008-926, 5008-927, 5008-928, 5008-929, 5008-930, 5008-931, 5008-932, 5008-933, 5008-934, 5008-935, 5008-936, 5008-937, 5008-938, 5008-939, 5008-940, 5008-941, 5008-942, 5008-943, 5008-944, 5008-945, 5008-946, 5008-947, 5008-948, 5008-949, 5008-950, 5008-951, 5008-952, 5008-953, 5008-954, 5008-955, 5008-956, 5008-957, 5008-958, 5008-959, 5008-960, 5008-961, 5008-962, 5008-963, 5008-964, 5008-965, 5008-966, 5008-967, 5008-968, 5008-969, 5008-970, 5008-971, 5008-972, 5008-973, 5008-974, 5008-975, 5008-976, 5008-977, 5008-978, 5008-979, 5008-980, 5008-981, 5008-982, 5008-983, 5008-984, 5008-985, 5008-986, 5008-987, 5008-988, 5008-989, 5008-990, 5008-991, 5008-992, 5008-993, 5008-994, 5008-995, 5008-996, 5008-997, 5008-998, 5008-999, 5008-1000.

The Commission inspected a print of Plan No. 5008-110, of July 1934. The Secretary stated that the Plan was made by Mr. James L. Greenleaf, Landscape Architect member of the Commission of Fine Arts at that time, and that, as shown on the Plan, it received the approval of Dwight Davis, Secretary of War. This was before the Arlington Memorial Bridge was built and it was proposed at that time to place the Great Entrance to the Arlington National Cemetery at the banks of the Potomac; it was planned to give the Arlington Farm area a park-like treatment.

The Commission decided that the plan still has the approval of the Commission of Fine Arts, and Col. Chester was interviewed accordingly (Exhibit W). 8. NORTHWEST SPOTLIGHT DEVELOPMENT: The Commission took note of a memo-

randum received from Mr. John Nolen (Exhibit G), reporting on a conference with Mr. Reynolds, Commissioner of Public Buildings, regarding the Northwest Spotlight Development. The Secretary stated that, as a first step in this matter, Mr. Reynolds plans to buy the land on which the Heurich Brewery is located, which is not far from the Lincoln Memorial.

9. S. J. HNS. 102: Under date of June 19, 1932, the following letter was received from Honorable Earl Bayne, Chairman of the Committee on Rules and Administration, United States Senate:

June 19, 1932.

Dear Mr. Finley:
Enclosed herewith is a copy of a joint resolution (S. J. Res. 102) authorizing the creation of a memorial to Doctor J. Finley Wilson, of Washington, District of Columbia. This resolution is now pending before the Senate Committee on Rules and Administration.

The members of the Committee would appreciate it very much if you would submit at the earliest practicable date your views and comments on this resolution.

Very sincerely yours,
Earl Bayne, Chairman.

The Commission took note of the Joint Resolution, and the Secretary presented photographs of Dr. Wilson, which were inspected. Also, he stated, that the Order of Elks of which Dr. Wilson was the head, proposes to spend from \$50,000 to \$80,000 for a memorial to him. He was a leading negro educator; he died in February of this year. As a site for the proposed memorial, a triangle at Vermont Avenue and Tenth Street, Northwest, has been chosen by their Memorial Committee.

The Commission felt a fountain would be an appropriate type of memorial for the location. A favorable report on the legislation was sent to Senator Hayden (Exhibit H).

10. NATIONAL ACADEMY OF SCIENCES BUILDING: The Commission inspected a design presented by York & Sawyer, Architects (through their representative, Mr. Donnally) for a change in this building. Mr. Donnally said:

"It is of a very minor nature. What the Academy is doing is just remodeling one of their basement rooms which has a very high ceiling. At the present time it is being used for book stacks and office space. It is a little hazardous the way they have it. They have only one means of egress. So we are proposing to introduce an intermediate room across the middle of the floor, utilizing the bottom portion of it for library stacks and books, dead files and the other upper portion for office space. The only thing that involves the exterior is on the back end of the Academy at the C Street side. This is an elevation of that."

Mr. Neild, having taken the Chair in the absence of Chairman Finley, who was called to the Capitol, asked Mr. Donnally if the change is permanent or temporary. Mr. Donnally replied, "It seems to be temporary. It is brick on that one end. That is why we propose to locate the grill in that wall."

Thereupon, on motion of Professor Hudnut, seconded by Professor Belluschi, the Commission approved the design (Exhibit I).

11. W. T. O. P. BUILDING: Mr. Waldron Faulkner, of the firm of Faulkner, Kingsbury & Stenhouse, Architects, of Washington, presented a preliminary design for an additional building for the W. T. O. P. Broadcasting Station on Brandywine Street, facing the Fort Drive at 40th Street in Northwest Washington.

The Commission took note of the Joint Resolution, and the Secretary presented photographs of Dr. Wilson, which were inspected. Also, he stated, that the order of which Dr. Wilson was the head, proposes to spend from \$50,000 to \$80,000 for a memorial to him. He was a leading negro educator; he died in February of this year. As a site for the proposed memorial, a triangle at Vermont Avenue and Tenth Street, Northwest, has been chosen by their Memorial Committee.

The Commission felt a fountain would be an appropriate type of memorial for the location. A favorable report on the legislation was sent to Senator Hayden (Exhibit H).

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"It is of a very minor nature. What the Academy is doing is just remodeling one of their basement rooms which has a very high ceiling. At the present time it is being used for book stacks and office space. It is a little haphazard the way they have it. They have only one means of access. So we are proposing to introduce an intermediate room across the middle of the floor, utilizing the bottom portion of it for library stacks and books, dead files and the other upper portion for office space. The only thing that involves the exterior is on the back end of the Academy at the C Street side. This is an elevation of that."

Mr. Neild, having taken the Chair in the absence of Chairman Finley, who was called to the Capitol, asked Mr. Donnelly if the change is permanent or temporary. Mr. Donnelly replied, "It seems to be temporary. It is broken on that one end. That is why we propose to locate the grill in that wall."

Thereupon, on motion of Professor Hubert, seconded by Professor Bellows, the Commission approved the design (Exhibit I).

11. W. T. O. F. BUILDING: Mr. Nelson Fennell, of the firm of Fennell, Kingsbury & Steinhous, Architects, of Washington, presented a preliminary design for an additional building for the W. T. O. F. Broadcasting Station on Broadway Street, facing the Ford Drive at Fourth Street in Northwest Washington.

Mr. Faulkner said:

"The little building below the mass is already built. It was built some years ago. I have some photographs of it here that I can pass around to you. I am sorry the rendered drawing is not here, but at least this gives you an idea of the existing conditions.

"Now, what we have been asked to do is to build a five-story addition on the side away from the Fort Drive. As you see it in the perspective there, it shows the proposed building in outline, which is carried up to 60 feet,--as high as the Zoning Regulations will allow. The tower stands in the middle and the proposed addition would be really wrapped around three sides of the tower. This portion would be five stories high.

"Then, in addition to that, and this was really the thing that we were most concerned about, in order to build this addition, a studio, which is really a temporary building, will have to be taken down and housed somewhere else while the main construction goes on. So what we are planning, and I will show you another drawing of this, is to build a temporary studio, which will become the future garage. It would be of permanent material, similar to that of the existing building, and would be part of the general scheme. This will have to be done first so this is the item that we got out in a hurry in order to present it at this meeting.

"The garage would be built of the same materials as the base of building rubble stone, one-story garage; then the future addition we hope will be entirely of limestone."

Thereupon the Commission considered details of the design. The Architect members of the Commission discussed features of the broadcasting tower.

Mr. Faulkner pointed out that the tower was built years ago, and agreed that there are possibilities of improving it if it should be decided to rebuild it.

After Mr. Faulkner left the meeting, there was further discussion on the question of material for the building. Professor Hudnut questioned the use of limestone on a purely utilitarian building. He and Mr. Neild felt that brick of the proper kind may be used if the architect sees fit. Professor Belluschi remarked, "It might depend on the surrounding buildings so far as relating to this (the existing building) since this is limestone." The architect members, as also Mr. Peets, felt the scale of the building could be improved.

The Commission expressed appreciation of the fact that the design submitted is a preliminary design. A report was sent to Mr. Faulkner (Exhibit J).

12. REPORT ON GOVERNMENT FILMS: In accordance with arrangement made, Mr. Tom Noone of the Film making division of the Department of Agriculture, was

Mr. Palmer said:

"The little building below the mass is already built. It was built some years ago. I have some photographs of it here that I can pass around to you. I am sorry the rendered drawing is not here, but at least this gives you an idea of the existing conditions. Now, what we have been asked to do is to build a five-story addition on the side away from the Fort Drive. As you see it in the perspective there, it shows the proposed building in outline, which is carried up to 60 feet, as high as the Zoning Regulations will allow. The tower stands in the middle and the proposed addition would be really wrapped around three sides of the tower. This portion would be five stories high. Then, in addition to that, and this was really the thing that we were most concerned about, in order to build this addition, a studio, which is really a temporary building, will have to be taken down and housed somewhere else while the main construction goes on. So what we are planning, and I will show you another drawing of this, is to build a temporary studio, which will become the future garage. It would be of permanent material, similar to that of the existing building, and would be part of the general scheme. This will have to be done first so this is the plan that we got out in a hurry in order to present it at this meeting."

"The garage would be built of the same materials as the base of building rubble stone, one-story garage; then the future addition we hope will be entirely of limestone."

Thereupon the Commission considered details of the design. The architect

members of the Commission discussed features of the broadcasting tower. Mr. Palmer pointed out that the tower was built years ago, and agreed that there are possibilities of improving it if it should be decided to rebuild it. After Mr. Palmer left the meeting, there was further discussion of the question of material for the building. Professor Hobart questioned the use of limestone on a purely utilitarian building. He and Mr. Heild felt that brick of the proper kind may be used in the architect sees fit. Professor Pellucchi remarked, "It might depend on the surrounding buildings as far as relating to this (the existing building) since this is limestone." The architect members, as also Mr. Fests, felt the scale of the building could be improved.

The Commission expressed appreciation of the fact that the design submitted is a preliminary design. A report was sent to Mr. Palmer (March 1).
12. REPORT ON GOVERNMENT FILMS: In accordance with arrangement made, Mr. Tom Jones of the Film Lending Division of the Department of Agriculture, was

in conference with the Commission on the subject of Government Films, to be a part of the Report of the Commission on Government and Art.

The Commission felt that Mr. Noone presented an enlightening and valuable report on the history of Film making by Government establishments and that it will be an interesting feature of the Report. A copy of the statement presented by Mr. Noone, together with a copy of the discussion of the subject, is attached hereto and made a part of these Minutes (Exhibit K).

13. SHIPSTEAD-LUCE ACT SUBMISSION: The Commission considered a set of designs (Application No. 1498, dated May 27, 1952, for residences at 8204-08-12-16-20, West Beach Drive, Northwest) for five residences at that location.

Mr. Merle Sager, of the Office of National Capital Parks, National Park Service, presented a Grading Plan, which he said, was prepared after careful study on the ground. This was inspected by the Commission and approved.

The Commission criticized the arrangement of the buildings on the lots. Mr. Neild said that they are not designed for any beauty in their arrangement or to fit the site. Professor Belluschi called attention to the very narrow space, the side yards, between the buildings, about 12 feet.

After discussion with the builders, Mr. Samuel Stone, and the promoter of the project, Mr. Reichert, who said they made every effort to secure good designs, and arranged to have the architect visit Williamsburg to study details of colonial architecture, the Commission agreed to a Resolution offered by Professor Hudnut,--(a) that the designs submitted be approved; but that

(b) this would not be done again, unless the builders first submit preliminary sketches for the additional residences which they propose to build in the locality.

in conference with the Commission on the subject of Government films, to be a part of the Report of the Commission on Government and Arts.

The Commission felt that Mr. Moore presented an enlightening and valuable report on the history of film making by Government establishments and that it will be an interesting feature of the Report. A copy of the statement presented by Mr. Moore, together with a copy of the discussion of the subject, is attached hereto and made a part of these minutes (Exhibit K).

13. AMERICAN-INDIAN ART SUBMISSION: The Commission considered a set of designs (Application No. 1498, dated May 27, 1932, for residences at 8104-08-12-14-20, West Beach Drive, Northwest) for five residences at that location.

Mr. Leslie Sager, of the Office of National Capital Parks, National Park Service, presented a Grading Plan, which he said, was prepared after careful study on the ground. This was inspected by the Commission and approved.

The Commission criticized the arrangement of the buildings on the lots. Mr. Heild said that they are not designed for any beauty in their arrangement or to fit the site. Professor Belinachi called attention to the very narrow space, the side yards, between the buildings, about 14 feet.

After discussion with the builder, Mr. Samuel Stone, and the promoter of the project, Mr. Reichert, who said they made every effort to secure good designs, and arranged to have the architect visit Williamsburg to study details of colonial architecture, the Commission agreed to a resolution of approval.

by Professor Hubert,--(a) that the designs submitted be approved; but that (b) this would not be done again, unless the builders submit additional preliminary sketches for the additional residences which they propose to build in the locality.

A letter was sent to Mr. Stone, accordingly (Exhibit L) and a report was sent to the Director of Inspection, together with a copy of the letter sent to Mr. Stone.

14. L'ENFANT PLAN: The Secretary read a letter (Exhibit M) just received from Mr. John A. Remon, Chairman of the National Capital Park and Planning Commission, expressing enthusiastic appreciation of the letter sent to him by the Commission of Fine Arts as to preserving the aesthetic value of the L'Enfant Plan for the City of Washington. Regarding the suggestion of Mr. Remon that the Commission of Fine Arts prepare a study showing in detail how this could be done, the Commission asked Mr. Peets if he would cooperate with the staff of the National Capital Park and Planning Commission in this matter. The Southwest Redevelopment project, which affects the L'Enfant Plan, is to receive attention first.

15. PERSONNEL REPORTS, GOVERNMENT AND ART: The Commission considered the "Personnel Reports" received from several Government departments and agencies. Mr. Peets said:

"I found them very interesting. I was particularly impressed by the first two items, one with regard to the report from the Bureau of Engraving and Printing; the other from the Bureau of the Mint. There is a considerable difference in the pay of the top people who produce currency and those who produce coins. Since both bureaus are under the Treasury Department, it seems difficult to understand why this difference. If we were conducting an inquiry like the Hoover Commission on the Reorganization of the Government, the first thing we would do would be to have a conference with the Treasury officials concerned in this matter."

After further discussion of the subject, the Commission decided that this matter should be brought to the attention of officials of the Treasury, with a view to having them designate representatives to be present at the next meeting of the Commission to discuss the subject (Exhibit N).

16. HISTORIC SHRINE, NATIONAL ARCHIVES: The Commission called on Honorable Wayne C. Grover, Archivist of the United States, regarding a project

A letter was sent to Mr. Stone, accordingly (Exhibit 1) and a report was sent to the Director of Inspection, together with a copy of the letter sent to Mr. Stone.

14. EXHIBIT 1: The Secretary read a letter, Exhibit 1, just re-

ceived from Mr. John A. Brown, Chairman of the National Capital Park and Planning Commission, expressing enthusiastic appreciation of the letter sent to him by the Commission of Fine Arts as to preserving the aesthetic value of the Lincoln Plan for the City of Washington. Regarding the suggestion of Mr. Brown that the Commission of Fine Arts prepare a study showing in detail how this could be done, the Commission asked Mr. Peets if he would cooperate with the staff of the National Capital Park and Planning Commission in this matter. The Southwest Development project, which affects the Lincoln Plan, is to receive attention first.

15. PERSONNEL REPORTS, GOVERNMENT AND ART: The Commission considered

the "Personnel Reports" received from several Government departments and agencies. Mr. Peets said:

"I found them very interesting. I was particularly impressed by the first two items, one with regard to the report from the Bureau of Engraving and Printing; the other from the Bureau of the Mint. There is a considerable difference in the pay of the two people who produce currency and those who produce coins. Since both bureaus are under the Treasury Department, it seems difficult to understand why this difference. If we were conducting an inquiry like the Hoover Commission on the Reorganization of the Government, the first thing we would do would be to have a conference with the Treasury officials concerned in this matter."

After further discussion of the subject, the Commission decided that this matter should be brought to the attention of officials of the Treasury, with a view to having them designate representative to be present at the next meeting of the Commission to discuss the subject (Exhibit 2).

16. HISTORIC SHAWNEE NATIONAL ARCHIVES: The Commission called on Honorable Wayne C. Grover, Archivist of the United States, regarding a project

concerning which he had written to the Commission, as follows:

May 26, 1952

"I am enclosing a copy of the sketch prepared by the Public Buildings Service, showing the Shrine in the National Archives Building Exhibition Hall. The Declaration of Independence will be displayed in the upright case, the Constitution and the Bill of Rights in the flat case.

"We plan to install a mechanism under the display cases which will enable us to enclose the documents in the thick steel "envelopes" when they are not on display, thus adding to their security. This work will require about six months to complete. We have decided, therefore, to transfer the documents from the Library of Congress to the National Archives Building on December 15, 1952,—Bill of Rights Day."

Dr Grover took the Commission to the Exhibition Room and explained the work proposed in the display cases for these historic documents. He said the Shrine was originally designed about 1936 to house these documents, but for somewhat more than ten years the Library of Congress has had them in custody. Now they find that for safety or security reasons and conditions caused by bad weather, it would be better to place the documents in the National Archives.

Professor Hudnut pointed out that it is out of order to place the Bill of Rights on the ground and have the Declaration of Independence stand above it. Dr. Grover explained that the cases are not large enough to place these three documents side by side, since it has been definitely decided to show two pages of the original copy of the Constitution of the United States, namely, the preamble and the signatures of the document.

The Commission were not at all satisfied with the arrangement proposed.

17. FREER GALLERY OF ART: The Commission visited the Freer Gallery of Art and inspected a number of works of art proposed for purchase by the Director, Mr. Wenley. After inspection the Commission approved them (Exhibit O).

18. NEXT MEETING OF THE COMMISSION OF FINE ARTS: The Commission decided to hold their next meeting in Washington on Wednesday, September 17, 1952, unless for some urgent reason it should become necessary to meet prior to that time.

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The Commission adjourned at 4:30 p.m.

concerning which he had written to the Commission, as follows:

July 25, 1952

"I am enclosing a copy of the sketch prepared by the Public Building Service, showing the plan for the National Archives Building. The location of the building will be displayed in the right case, the Constitution and the Bill of Rights in the left case.

"The plan to install a mechanical system for the display cases which will enable us to move the documents in the 'Bill of Rights' when they are not on display, thus adding to their security. This work will require about six months to complete. We have decided, therefore, to transfer the documents from the Library of Congress to the National Archives Building on December 15, 1952.—Bill of Rights Day."

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The Commission were not at all satisfied with the arrangement proposed.

17. FIRST GALLERY OF ART: The Commission visited the first gallery of Art and requested a number of works of art proposed for purchase by the Director, Mr. Gentry. After inspection the Commission approved them (Exhibit C).

18. WEST PART OF THE COMMISSION OF THE ARTS: The Commission decided to hold their next meeting in Washington on Wednesday, September 11, 1952, at 10:00 a.m. for some urgent action is should become necessary to meet within so short

GOVERNMENT AND ART
A Report to the President
by the
National Commission of Fine Arts

I Introduction.

- a) The Authority and Responsibilities of the Commission of Fine Arts.
- b) Its Present Composition.
- c) The Mandate of the President.

II The Summary of Testimony.

- a) How Art is Handled and Applied by Departments, Agencies, and Bureaus of the Federal Government.
 - 1) General Services Administration - Messrs. Larson and Underwood.
 - 2) Smithsonian Institution - Messrs. Graf, Pope and Beggs.
 - 3) Library of Congress - Messrs. Evans and Waters.
 - 4) The Treasury - The Mint, Mrs. Ross - The Bureau of Engraving and Printing, Mr. McLeod.
 - 5) The Post Office - Mr. Fellers.
 - 6) Department of the Interior - National Park Service, Mr. Lee - Indian Arts and Crafts Board, Miss Bonebrake.
 - 7) Federal Security Agency - Miss Goodykoontz and Mr. Randall
 - 8) Veterans Administration - Mr. Talbott
 - 9) Department of Defense:
 - a) The Army - Gen. Ward, Col. Hutton, Lt. Col. Davenport, Dr. Gunn, Mrs. Nowlin, and Mr. DuBois.
 - b) The Navy - Adm. Heffernan, Lt. Col. Scott, and Lt. Zumbrun.
 - c) The Air Force - Maj. Sims.
 - 10) The State Department - Messrs. Larkin and King.
 - 11) The National Gallery of Art - Mr. Finley.
 - 12) Federal Communications Commission - Mr. Earl Minderman.
 - 13) Air Force Museum - Colonel Arthur J. Larsen.
 - 14) Government and Art Films - Walter K. Scott, represented by Mr. Noone
- b) How International Cultural Exchange is handled by the U. S. and other Governments.

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 - 8) Veterans Administration - Mr. Talbot.
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 - a) The Army - Gen. Ward, Col. Hutton, Lt. Col. Beverport, Dr. Gunn, Mrs. Nowlin, and Mr. Dubois.
 - b) The Navy - Adm. Heffernan, Lt. Col. Scott, and Lt. Kumpner.
 - c) The Air Force - Maj. Sims.
 - 10) The State Department - Messrs. Larkin and King.
 - 11) The National Gallery of Art - Mr. Finley.
 - 12) Federal Communications Commission - Mr. Earl Mindesman.
 - 13) Air Force Museum - Colonel Arthur J. Larsen.
 - 14) Government and Art Films - Walter K. Scott, represented by Mr. Moore.
- b) How International Cultural Exchange is Handled by the U. S. and other Governments.

- 1) The State Department - Dr. Johnstone.
 - 2) The United Kingdom - Mr. Glemser, The British Embassy.
 - 3) The French Republic - M. de Messieres, The French Embassy.
 - 4) The Republic of Mexico - Mr. Avelayra, The Mexican Embassy.
 - 5) The United States of Brazil - Mr. Vasconcellos, The Brazilian Embassy.
- c) The Views of Various Private Institutions and Associations in the Field of Fine Arts.
- 1) The Committee on Government and Art - Mr. Goodrich.
 - 2) American Federation of Arts - Mr. d'Harnoncourt.
 - 3) American Institute of Architects - Mr. Walker.
 - 4) American Institute of Decorators - Miss McClelland.
 - 5) Association of Art Museum Directors - Mr. Ritchie.
 - 6) College Art Association of America - Mr. Hope.
 - 7) National Association of Women Artists - Miss Yates.
 - 8) National Institute of Arts and Letters - Mr. Kroll.
 - 9) National Society of Mural Painters - Mr. Juta.
 - 10) The Architectural League of New York - Mr. Juta.
 - 11) The Sculptors Guild, Inc. - Mr. Zorach.
 - 12) American Institute of Decorators - Miss Hendricks.
 - 13) The National Sculpture Society - Mr. Wheeler Williams,
Mr. Brinckerhoff.

III Report on State and Municipal Art Commissions, H. P. Caemmerer.

IV General Summation of Testimony on Art in Government Agencies.

V General Summation of Testimony on International Cultural Exchange.

VI Conclusion. (To be written by the Commission)

- a) On Art in Government Agencies.
- b) On International Cultural Exchange.

VII Recommendations. (To be written by the Commission)

- a) On Art in Government Agencies.
- b) On International Cultural Exchange.

- 1) The State Department - Dr. Johnston.
- 2) The United Kingdom - Mr. Clemens, The British Embassy.
- 3) The French Republic - M. de Messieres, The French Embassy.
- 4) The Republic of Mexico - Mr. Avelar, The Mexican Embassy.
- 5) The United States of Brazil - Mr. Vasconcellos, The Brazilian Embassy.

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- 4) American Institute of Decorators - Miss McClelland.
- 5) Association of Art Museum Directors - Mr. Ritchie.
- 6) College Art Association of America - Mr. Hope.
- 7) National Association of Women Artists - Miss Yates.
- 8) National Institute of Arts and Letters - Mr. Troll.
- 9) National Society of Mural Painters - Mr. Lutz.
- 10) The Architectural League of New York - Mr. Lutz.
- 11) The Sculptors Guild, Inc. - Mr. Zorsch.
- 12) American Institute of Decorators - Miss Hendricks.
- 13) The National Sculpture Society - Mr. Wheeler Williams.
Mr. Brinckhoff.

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 - a) On Art in Government Agencies.
 - b) On International Cultural Exchange.
- VII Recommendations. (To be written by the Commission)
 - a) On Art in Government Agencies.
 - b) On International Cultural Exchange.

C O P Y

THE COMMISSION OF FINE ARTS
Interior Department Building
Washington D. C.

June 13, 1952

My dear Mr. Howell:

Thank you for sending me a copy of the Hearings on H. R. 7494, "To authorize the Commissioner of Education to encourage the further development and growth of the educational fine arts programs in state and landgrant and other accredited nonprofit organizations, and for other purposes;" also a newspaper clipping from the Washington Daily News of June 7, 1952, in which Mrs. Roosevelt comments on a bill to provide for an opera house and a Smithsonian Gallery of Art.

I shall be glad to bring a copy of the bill to the attention of the Commission of Fine Arts at their next meeting on July 2, and will then write you of the action taken.

I might add that, at a meeting of the Commission held on May 19, the Commission took under consideration a bill introduced by Congressman Kearns, H. R. 7799, "To authorize the appropriation of funds for the establishment of the Smithsonian Gallery of Art as a part of a National War Memorial in the District of Columbia." The Commission felt that, while both were needed in Washington, the Smithsonian Gallery of Art and the opera house should be two distinct projects and should not be housed in the same building.

Sincerely yours,

Sgd.

David E. Finley,
Chairman.

Honorable Charles R. Howell
House of Representatives
Washington D. C.

def/mk

cc to Mr. H. P. Caemmerer, Secretary,
Commission of Fine Arts.

EXHIBIT B

THE COMMISSION OF TIME
INTERIOR DEPARTMENT BUILDING
WASHINGTON, D. C.

June 12, 1932

Dear Mr. Howells:

Thank you for sending me a copy of the findings on H. R. 7494. The author of the Commission of Time is anxious to encourage the further development and growth of the educational time arts program in state and local and other accredited institutions, and for other purposes, also a new paper, appearing from the Washington City News on June 7, 1932, in which Mrs. Roosevelt comments on a bill to provide for a new force and a Smithsonian gallery of art.

I shall be glad to bring a copy of the bill to the attention of the Commission of Time Arts at their next meeting on July 2, and will then write you of the action taken.

I might add that, at a meeting of the Commission held on May 19, the Commission took under consideration a bill introduced by Congressman Hoar, H. R. 7494, "to authorize the appropriation of funds for the establishment of the Smithsonian gallery of art as a part of a National Art Memorial in the District of Columbia." The Commission felt that, while both were needed in Washington, the Smithsonian gallery of art and the opera house should be two distinct projects and should not be housed in the same building.

Sincerely yours,

Wm. B. Ewing
David B. Wiley
Chairman

Enclosed please find Howells
forms of representatives
Washington, D. C.

cc: Mr. Howells

cc to Mr. W. B. Howells, Secretary,
Commission of Time Arts.

C O P Y

THE COMMISSION OF FINE ARTS
Interior Department Building
Washington D. C.

July 3, 1952

Dear Congressman Howell:

In reference to your Bill, H. R. 7494, "To authorize the Commissioner of Education to encourage the further development and growth of the educational fine arts programs in State and land-grant and other accredited nonprofit colleges and universities and in other nonprofit organizations, and for other purposes," and companion measures that have been introduced in both Houses of the Congress, I have to report in behalf of the Commission of Fine Arts that consideration was given to the subject at a meeting held on July 2, 1952. Also, we have taken note of the publicity material, as well as the article entitled "Federal Aid for the Fine Arts," which we received from your Special Assistant, Mr. Frain. The members of the Commission greatly appreciate your kindness in sending this material for their consideration.

For the Commission of Fine Arts:

Sincerely yours,

Sgd.

David E. Finley
Chairman

Honorable Charles R. Howell
The House of Representatives
Washington D. C.

def/mfk

COPY

THE COMMISSION OF FINE ARTS
Interior Department Building
Washington D. C.

July 3, 1952

Dear Congressman Howell:

In reference to your Bill, H. R. 7494, "To authorize the Commissioner of Education to encourage the further development and growth of the educational fine arts programs in state and land-grant and other accredited nonprofit colleges and universities and in other nonprofit organizations, and for other purposes," and companion measures that have been introduced in both Houses of the Congress, I have to report in behalf of the Commission of Fine Arts that consideration was given to the subject at a meeting held on July 2, 1952. Also, we have taken note of the publicity material, as well as the article entitled "Federal Aid for the Fine Arts," which we received from your Special Assistant, Mr. Kresin. The members of the Commission greatly appreciate your kindness in sending this material for their consideration.

For the Commission of Fine Arts:

Sincerely yours,

Sgd.
David S. Finley
Chairman

Honorable Charles R. Howell
The House of Representatives
Washington D. C.

del/ark

RECEIVED JUL 11 1952

C O P Y

CHARLES R. HOWELL
228 House Office Bldg.

CONGRESS OF THE UNITED STATES

HOUSE OF REPRESENTATIVES
Washington D. C.

July 12, 1952

The Honorable David E. Finley
The Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

Dear Mr. Finley:

I am happy to learn that my bill, H. R. 7494, was considered by the Commission of Fine Arts at its meeting on July 2, 1952. I have given a great deal of thought and work to this proposal and its wide support has been most encouraging.

Enclosed herewith for the information of the Commission is a copy of a report on my bill by the General Services Administrator, Jess Larson, which was received too late for inclusion in the printed hearings of my bill. Particularly significant, I believe, is the following excerpt:

"With respect to the space which would be furnished for the productions, it should be noted that the design of Government auditoriums in general is such that stage and dressing room and other facilities adequate for presentation of dramatic and cognate productions have been omitted, such facilities apparently not having been considered requisite to the type of use to which the auditoriums were to be put. . . . Realization of the program envisaged by the proposed revision of H. R. 5315, although commendable as in promotion of cultural development, can hardly be said to be exigent. . . ."

The hearing on H. R. 7494 held by the House Education Subcommittee developed the fact that there are a number of school auditoriums in the District of Columbia which are most suitable for music and drama productions. Stage lighting and other equipment and facilities were installed when the buildings were erected, due consideration being given to the construction of all-purpose auditoriums. This seems to be thoroughly in line with current practices in school construction throughout the country.

The adoption of my bill by the Congress would have the commendable result of bringing the Federal Government to consider, in the future, the development of all-purpose auditoriums in Federal buildings which may be constructed (where auditoriums are included) in line with the best current practices in the building programs of State, County, and Municipal governments.

Sincerely,
Sgd.

Charles Howell

Supplement to EXHIBIT B-2

C O P Y

ARLES R. HOWELL
3 House Office Bldg.

CONGRESS OF THE UNITED STATES

HOUSE OF REPRESENTATIVES
Washington D. C.

July 12, 1952

The Honorable David E. Finley
The Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

Dear Mr. Finley:

I am happy to learn that my bill, H. R. 7494, was considered by the Commission of Fine Arts at its meeting on July 2, 1952. I have given a great deal of thought and work to this proposal and its wide support has been most encouraging.

Enclosed herewith for the information of the Commission is a copy of a report on my bill by the General Services Administrator, Jess Larson, which was received too late for inclusion in the printed hearings of my bill. Particularly significant, I believe, is the following excerpt:

"With respect to the space which would be furnished for the productions, it should be noted that the design of Government auditoriums in general is such that stage and dressing room and other facilities adequate for presentation of dramatic and cognate productions have been omitted, such facilities apparently not having been considered requisite to the type of use to which the auditoriums were to be put. . . . Realization of the program envisaged by the proposed revision of H. R. 5315, although commendable as in promotion of cultural development, can hardly be said to be exigent. . . ."

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The adoption of my bill by the Congress would have the commendable result of bringing the Federal Government to consider, in the future, the development of all-purpose auditoriums in Federal buildings which may be constructed (where auditoriums are included) in line with the best current practices in the building programs of State, County, and Municipal governments.

Sincerely,
Sgd.
Charles Howell

EXHIBIT B-4

C O P Y

GENERAL SERVICES ADMINISTRATION

Washington 25, D. C.

July 8, 1952

In Reply Refer To: LIR

Honorable Charles R. Howell
House of Representatives
Washington, D. C.

Dear Mr. Howell:

Reference is made to your letter of March 18, 1952, with which you enclosed a copy of suggested revision of H. R. 5315. In accordance with your request, I am writing to express the views of the General Services Administration with respect to this revised proposal, "To authorize the Commissioner of Education to encourage the further development and growth of the educational fine arts programs in the State and Land-Grant and other accredited nonprofit colleges and universities and other nonprofit organizations, and for other purposes."

In order to effectuate the objective of the measure as expressed in the title, the Commissioner of Education would be authorized by section 1 to make provision for bringing to the District of Columbia and to other communities in the United States where the Federal Government has suitable space under its jurisdiction, for public presentation, fine arts productions of the State and land-grant and other accredited nonprofit colleges and universities and other nonprofit organizations. (By section 4 the term "fine arts" is defined as including living drama and music, opera, literature, architecture, sculpture, painting, ballet and dance.) Section 2 would authorize the General Services Administration or the District of Columbia Government to make available without charge to any such college, university, or nonprofit organization, for the presentation of fine arts productions and the sale of tickets of admission thereto, any suitable space subject to the jurisdiction and control of any department or agency of the Federal Government or the District of Columbia Government, with the concurrence of the department or agency concerned. It is provided, however, that neither the Federal Government nor the District of Columbia is to incur any expenses or assume any financial responsibility except those incidental to the furnishing of heat, light, and custodial services necessary for such productions in such space. Section 3 would authorize the Commissioner of Education to receive contributions of money, materials, and other property from any source to aid in developing the program to be authorized by the bill, and provides that any contributions of money so received shall be covered into the Treasury to the credit of a special fund to be available to the Commissioner of Education for developing and carrying out such program.

With respect to the space which would be furnished for the productions, it should be noted that the design of Government auditoriums in general is such that stage and dressing room and other facilities adequate for presentation of dramatic and cognate productions have been omitted, such facilities apparently not having been considered requisite to the type of use to which

GENERAL SERVICES ADMINISTRATION

Washington 25, D. C.

July 8, 1952

In Reply Refer To: LHA

Honorable Charles R. Howell
House of Representatives
Washington, D. C.

Dear Mr. Howell:

Reference is made to your letter of March 18, 1952, with which you enclosed a copy of suggested revision of H. R. 2315. In accordance with your request, I am writing to express the views of the General Services Administration with respect to this revised proposal. To authorize the Commissioner of Education to encourage the further development and growth of the educational fine arts programs in the State and Land-Grant and other accredited nonprofit colleges and universities and other nonprofit organizations, and for other purposes."

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With respect to the space which would be furnished for the productions, it should be noted that the design of Government auditoriums in general is such that stage and dressing room and other facilities adequate for presentation of dramatic and cognate productions have been omitted, such facilities apparently not having been considered requisite to the type of use to which

the auditoriums were to be put. Some remodeling would therefore be necessary, as would also be the installation of stage lighting and other equipment. The bill contemplates -- and properly so, in the view of this Administration -- that the cost of such remodeling and installation would not be borne by the Government, since section 2 is specific in limiting Governmental expenses to those incidental to the furnishing of heat, light, and necessary custodial services.

Would it not be desirable to substitute the Federal Security Administrator for the Commissioner of Education as regards the functions proposed to be assigned to the latter by the measure? Such change would be in accord with the recommendation of the Commission on Organization of the Executive Branch of the Government that there be integrated organizations in the executive branch with all statutory authority and responsibility vested in the respective heads of the organizations, and that Congressional grants of independent authority to subordinate officials be avoided.

Realization of the program envisaged by the proposed revision of H. R. 5315, although commendable as in promotion of cultural development, can hardly be said to be exigent. In view of the compelling problems with which the Government is presently faced relating to the national defense, the General Services Administration is not at this time disposed to recommend favorable action upon the bill, having in mind, additionally, the drastic reduction in the appropriation for the Public Buildings Service of this Administration made in H. R. 7072 as passed by the House.

We have been advised by the Bureau of the Budget that there is no objection to the submission of this report to you.

Sincerely yours,

Sgd.
Jess Larson
Administrator

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Realization of the program envisaged by the proposed revision of H. R. 5815, although commendable as in promotion of cultural development, can hardly be said to be urgent. In view of the compelling problems with which the Government is presently faced relating to the national defense, the General Services Administration is not at this time disposed to recommend favorable action upon the bill, having in mind, additionally, the drastic reduction in the appropriation for the Public Buildings Service of this Administration made in H. R. 7072 as passed by the House.

We have been advised by the Bureau of the Budget that there is no objection to the submission of this report to you.

Sincerely yours,

Sgd.
Jesse Larson
Administrator

C O P Y

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
National Capital Parks
Washington 25, D. C.

Received
June 12, 1952

COPY FOR: The Commission of Fine Arts

Mr. H. R. Howser
Engineer of Bridges
Department of Highways
Government of the District
of Columbia
Washington D. C.

Dear Mr. Howser:

We have reviewed the drawings for the East Capitol Street Bridge project and offer the following comments for your consideration.

Inasmuch as both termini and the approaches of the bridge are on National Capital park land and will be constantly viewed by the public using the park facilities and roads, we must concern ourselves with the appearance of this bridge. We are among those who believe that the general standard of all public structures within the Nation's Capital should be of a higher order than is commonly found within the average American city.

It is not possible to judge the appearance of the bridge from the information which is contained in the plans. Nowhere in them is there an elevation of the entire structure at a scale which permits it to be visualized. We are considerably surprised to find that there are no architectural elevations and that detailed designs of wing walls, piers and other architectural elements were not included in the contract drawings.

Although we realize that opinions on aesthetic treatments vary it is the belief of this office that a structure of this importance, location and cost deserves careful architectural design and treatment throughout. We suggest that further study be given to the possibility of facing the piers and wing walls with granite such as has been done on other major structures in this area. The example of the South Capitol Street Bridge and the proposed Baltimore-Washington Parkway Bridge, both over the Anacostia River, may be cited.

Sincerely yours,

MSSager:WMHaußmann:ew
Copy to: Files (2)
Sager

Harry T. Thompson
Associate Superintendent

In duplicate

EXHIBIT C

NOT FOR PUBLICATION

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(c) SECRET not to be
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1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific information required.

Public Law 462 - 82d Congress
Chapter 585 - 2d Session
H. J. Res. 418

JOINT RESOLUTION

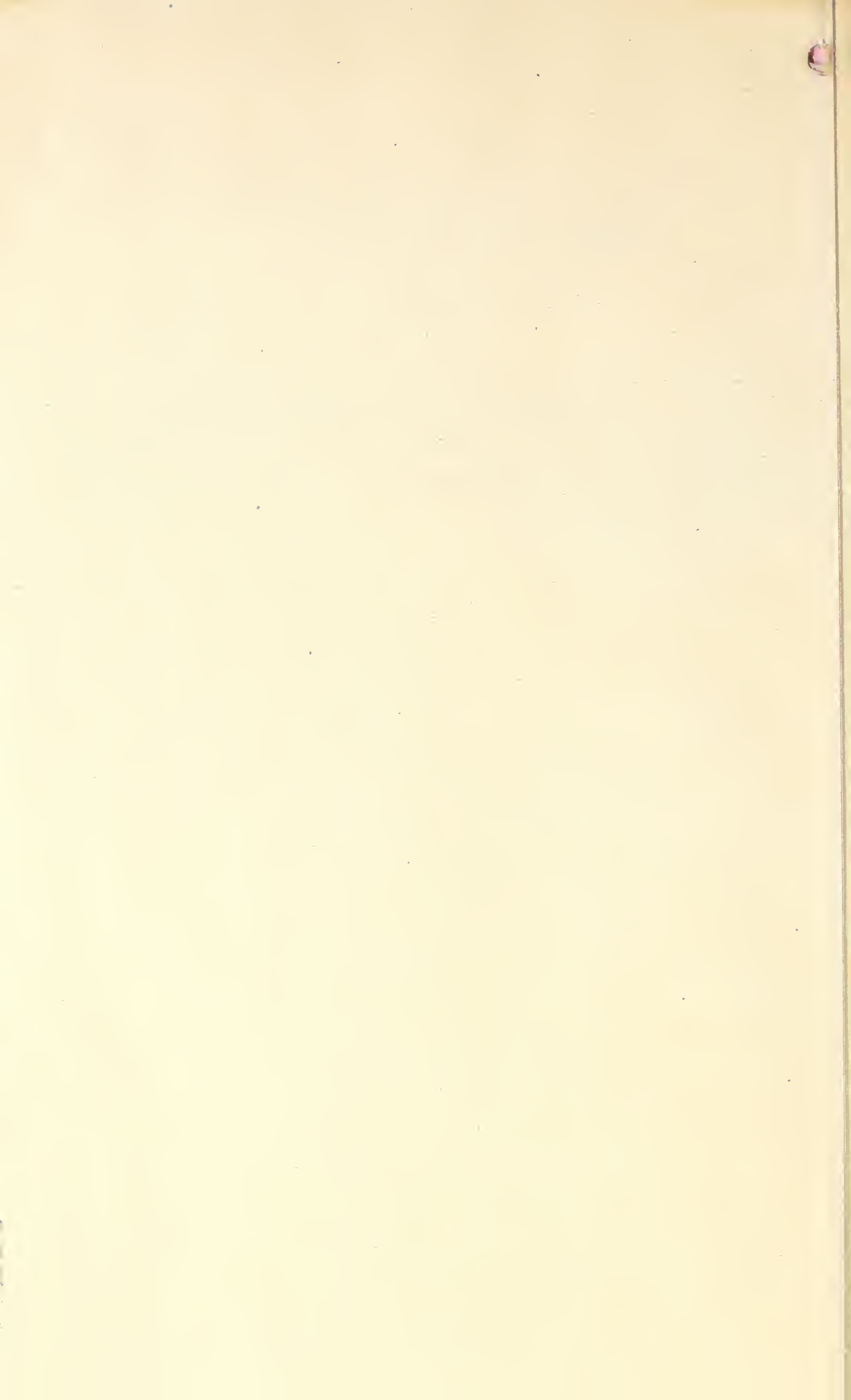
All 66 Stat. 441.

To amend the Act of July 1, 1947 (61 Stat. 242).

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That the first section of the Act of July 1, 1947 (61 Stat. 242), is amended by striking out "Marine Corps League, Incorporated," and inserting "Marine Corps War Memorial Foundation". Marine Corps
memorial
in D.C.
36 U.S.C.
§ 57b note.

That section 3 of said Act be amended by striking out "five years" and inserting "ten years".

Approved July 7, 1952.



AMENDING THE ACT OF JULY 1, 1947

MR. REGAN: Mr. Speaker, I ask unanimous consent to take from the Speaker's desk the resolution (H. J. Res. 418) to amend the act of July 1, 1947 (61 Stat. 242), with a Senate amendment thereto, and concur in the Senate amendment.

The Clerk read the title of the bill.

The Clerk read the Senate amendment, as follows:

Lines 6 and 7, strike out ", and by striking out 'District of Columbia' and inserting 'District of Columbia or immediate vicinity.'"

THE SPEAKER: Is there objection to the request of the gentleman from Texas?

MR. MARTIN of Massachusetts: Mr. Speaker, reserving the right to object, will the gentleman explain the amendment?

MR. REGAN: Mr. Speaker, it was thought we would change the law to provide for the Marine Corps Memorial to be erected in the District of Columbia or vicinity, because they found that they could best place it on Columbia Island. The Corporation Counsel has now decided that Columbia Island is within the District, so the language is unnecessary and the Senate has properly stricken it from the resolution.

MR. MARTIN of Massachusetts: Mr. Speaker, I withdraw my reservation of objection.

THE SPEAKER: Is there objection to the request of the gentleman from Texas? There was no objection. The Senate amendment was concurred in. A motion to reconsider was laid on the table.

AMENDING THE ACT OF JULY 1, 1947

MR. HUGHAN: Mr. Speaker, I ask unanimous consent to take from the Speaker's desk the resolution (H. J. Res. 418) to amend the act of July 1, 1947 (61 Stat. 242), with a Senate amendment thereto, and concur in the Senate amendment.

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Island. The Corporation Counsel has now decided that Columbia Island is

within the District, so the language is unnecessary and the Senate has propo-

ly stricken it from the resolution.

MR. MARTIN of Massachusetts: Mr. Speaker, I withdrew my reservation of

objection.

THE SPEAKER: Is there objection to the request of the gentleman from

Texas? There was no objection. The Senate amendment was concurred in.

Motion to reconsider was laid on the table.

C O P Y

THE COMMISSION OF FINE ARTS
Washington D. C.

July 2, 1952

Dear Mr. Jones:

In reply to your memorandum of June 30, the Commission of Fine Arts would have preferred that the Bill (H. J. Res. 418) had been amended so as to permit the location of the Marine Memorial either within, or outside of the District of Columbia.

However, the Commission of Fine Arts have no objection to the enactment of the legislation into law if it meets with the approval of the President.

For the Commission of Fine Arts:

Sincerely yours,

David E. Finley,

Chairman.

Mr. Roger W. Jones, Assistant Director,
Legislative Reference,
Bureau of the Budget,
Executive Offices of the President,
Washington 25, D. C.

THE COMMISSION OF TIME
Washington D. C.

July 2, 1972

Dear Mr. Jones:

In reply to your memorandum of June 20, the Commission of Time has been advised that the Bill (H. R. 418) has been amended so as to permit the location of the National Museum either within or outside of the District of Columbia. However, the Commission of Time has no objection to the enactment of the legislation into law as it meets with the approval of the President.

For the Commission of Time:

Very truly yours,

David B. Timney,

Chairman.

Mr. Roger A. Jones, Assistant Director,
Legislative Reference,
Bureau of the Budget,
Executive Office of the President,
Washington 25, D. C.

C O P Y

NATIONAL CAPITAL PARK AND PLANNING COMMISSION

Interior Building

Washington D. C.

Honorable David E. Finley, Chairman
The Commission of Fine Arts
Room 7000, Interior Building
Washington 25, D. C.

July 1, 1952

Subject: Proposed Marine Memorial--Nevius Tract

Dear Mr. Finley:

This is in reply to your letter of May 26, in which you inquired whether or not the National Capital Park and Planning Commission would approve the erection of the proposed Marine Memorial on the Nevius Tract in Arlington County.

After careful consideration at its meeting last Friday, the Commission reached the unanimous conclusion that it would prefer the selection of some other site for the Marine Memorial.

The Iwo Jima sculpture is a noble and inspiring monument and it deserves a prominent location in the National Capital. I have today had the pleasure of signing a favorable report to the Bureau of the Budget on the enrolled bill, H. J. Res 418, which will extend for five more years the provisions of the Act of July 1, 1947.

The Marine Monument would indeed be appropriate to the Nevius Tract if that parcel were no more than an extension to the Arlington National Cemetery. A different concept emerges, however, when one considers the unique location of the Nevius Tract on the axis of, and overlooking, the Mall.

This Commission has adopted the view that the Nevius Tract should be devoted to a monument that would be in complete philosophical harmony with the great structures that already dominate the Mall. In a bill sent to Congress earlier this year we suggested a memorial to the basic freedoms of the nation as set forth in the Bill of Rights.

Regardless of whatever views our respective Commissions may have on this subject, I assume that the question has become moot as a result of the action taken by Congress in striking from H. J. Res. 418 the language that would have permitted the erection of the Memorial outside of the District of Columbia. Please refer to page 8431 of the Congressional Record, June 27, 1952, in which Representative Regan explained that the proposed provision had been found unnecessary because the Corporation Counsel had determined that Columbia Island was within the District.

I do not know whether the action of Congress conforms to the present thinking of the Marine Corps War Memorial Foundation, but the Nevius Tract, being definitely in Virginia, is no longer eligible for consideration in this matter

In any event, please be assured that the Planning Commission will gladly offer its assistance to your Commission and the Interior Department in any forthcoming effort to select a desirable location for the Marine Memorial.

Sincerely yours,

EXHIBIT E

Sgd. John A. Remon, Chairman

NATIONAL CAPITAL PLANNING COMMISSION
Interior Building
Washington 25, D. C.

July 1, 1947

Honorable J. M. Tamm, Chairman
The Commission of Fine Arts
Room 7000, Interior Building
Washington 25, D. C.

Subject: Proposed Levine Foundation--Levine Trust

Dear Mr. Tamm:

This is in reply to your letter of July 26, in which you inquired whether or not the National Capital Planning Commission would approve the erection of the proposed Levine Foundation on the Levine Trust in Arlington County.

After careful consideration and discussion with the Commission, we reached the unanimous conclusion that it would prefer the selection of some other site for the Levine Foundation.

The two main sculptures in a noble and inspiring monument and its location a prominent location in the National Capital. I have today had the pleasure of signing a favorable report to the President on the subject of the proposed Levine Foundation, which will appear in the next issue of the Journal of July 1, 1947.

The Levine Foundation would indeed be appropriate on the Levine Trust if that parcel were no more than an addition to the Arlington National Cemetery. A different concept emerges, however, when one considers the use of the Levine Trust on the site of the old overgrown, the site.

This Commission has accepted the view that the Levine Trust should be devoted to a monument that would be an adequate philosophical monument with the great structures that already exist on the site. In a bill sent to Congress earlier this year we suggested a memorial to the basic freedoms of the nation as set forth in the Bill of Rights.

Regardless of whatever views our respective legislatures may have on this subject, I assume that the meeting had been a result of the action taken by Congress in striking from H. R. 1222, the language that would have permitted the erection of the memorial on the site of the old overgrown. Please refer to page 81 of the Congressional Record, June 24, 1947, in which Representative Rogers explained that the proposed memorial had been found unnecessary because the memorial had been established on the Levine Trust as within the District.

I do not know whether the action of Congress conforms to the intent of the Levine Trust, or whether it is a result of the Levine Trust, being definitely in the line, in no longer eligible for consideration in the future.

In any event, please be assured that the Levine Foundation will study other the assistance to your Commission and the Levine Foundation in the future effort to select a suitable location for the Levine Foundation.

C O P Y

THE COMMISSION OF FINE ARTS
Interior Department Building
Washington D. C.

July 3, 1952

Dear Colonel Clearwater:

At their meeting held on July 2, 1952, the Commission of Fine Arts considered your letter of May 20, with regard to Plan No. 6608-146 of July 1924, proposing the expansion of Arlington National Cemetery to include the Arlington Farms Area.

The Commission have inspected a print of the plan and respectfully report that the plan still has the approval of the Commission of Fine Arts.

Sincerely yours,

Sgd.
David E. Finley,

Chairman.

Colonel James B. Clearwater, QMC,
Chief, Memorial Division,
Office of the Quartermaster General,
Department of the Army,
Washington 25, D. C.

EXHIBIT F

THE COMMISSION OF THE ARMY
Interior Department Building
Washington, D. C.

July 3, 1932

Dear Colonel Clegg:

In their meeting held on July 2, 1932, the
Commission of Fine Arts considered your letter of
May 30, with regard to Plan No. 1000-L-10 of July
1932, proposing the expansion of Arlington National
Cemetery to include the Arlington Farms area.
The Commission have requested a list of the
plan and respectfully report that the plan still
has the approval of the Commission of Fine Arts.

Sincerely yours,

W. W. B. B. B.
David M. Bailey,
Chairman.

Colonel James H. Clegg, Jr.,
Chief, Criminal Division,
Office of the Inspector General,
Department of the Army,
Washington 25, D. C.

NATIONAL CAPITAL PARK AND PLANNING COMMISSION
Interior Building
Washington D. C.

June 18, 1952

MEMORANDUM FOR Mr. H. P. Caemmerer
Commission of Fine Arts

Attached for your information is copy of a letter which the Chairman has sent to Commissioner Reynolds regarding the Northwest Rectangle public building area plans west of 23rd Street.

The proposed restudy of previous plans is being undertaken in part because of several problems that have arisen recently with which the Commission of Fine Arts is familiar.

Sgd.
John Nolen, Jr.
Director

ATT.

UNITED STATES DEPARTMENT OF THE INTERIOR
BUREAU OF LAND MANAGEMENT
WASHINGTON, D. C.

June 11, 1952

Mr. J. B. ...
Department of the Interior

Enclosed for your information is copy of a letter which
the Bureau has sent to Commissioner of the General Land
Office regarding the proposed exchange of land west of the

subject.

The proposed exchange of private lands is being considered
in part because of some 15 private land tracts located
within which the acquisition of the State is desired.

Sincerely,
John B. ...
Director

ATTN

C O P Y

NATIONAL CAPITAL PARK AND PLANNING COMMISSION
7013 Interior Bldg.
Washington 25, D. C.

June 17, 1952

Mr. W. E. Reynolds
Commissioner of Public Buildings
General Services Administration
Washington 25, D. C.

Subject: Northwest Rectangle public building area

Dear Mr. Reynolds:

The Commission appreciated the opportunity to discuss with you at its meeting on May 29 a number of problems of mutual interest, particularly the need for up-to-date plans for completion of the Northwest Rectangle public building area.

In accordance with the agreement reached with you, our staff will undertake a joint restudy with your representatives of the area west of 23rd Street within existing taking lines and immediately adjacent thereto to determine the best plan for future Government land acquisition and development in the light of changes that have taken place during and since the war.

This restudy seems essential in order to determine a sound current policy looking toward the completion of land acquisition in this area and decisions with regard to future buildings.

Sincerely yours,

Sgd.
John A. Remon
Chairman

JN:md

FEDERAL BUREAU OF INVESTIGATION
7013 International
Washington 25, D. C.

June 11, 1952

Mr. J. E. McGuire
Commissioner of Public Buildings
General Services Administration
Washington 25, D. C.

Subject: Northwest Federal Public Building Case

Dear Mr. McGuire:

The Commission requested the opportunity to discuss with you at the meeting on May 29 a number of problems of mutual interest, particularly the need for up-to-date information of the Northwest Federal Public Building case.

In accordance with the agreement reached with you, our staff will undertake a joint study with your representatives of the area west of 5th Street within existing zoning laws and boundaries adjacent thereto to determine the best plan for future development and development in the future. Changes have been taken place during and since the war.

This study is essential in order to determine a sound current policy leading toward the completion of land acquisition in this area and decisions with regard to future buildings.

Sincerely yours,

John A. Mason
Director

Enc.

THE COMMISSION OF FINE ARTS
Interior Department Building
Washington D. C.

July 2, 1952

Dear Senator Hayden:

The Commission of Fine Arts, at their meeting today, gave consideration to S. J. Res. 162, which you submitted with your letter of June 19th, for the views and comments of this Commission.

The Commission of Fine Arts respectfully report that in the event of the enactment of the legislation by the Congress, the Commission will give careful consideration to the type and design of the proposed memorial, and to plans for the treatment of the grounds.

For the Commission of Fine Arts:

Sincerely yours,

Sgd.
David E. Finley,
Chairman.

Honorable Carl Hayden, Chairman,
Committee on Rules and Administration,
United States Senate,
Washington D. C.

THE COMMISSION OF FINE ARTS
Interior Department Building
Washington D. C.

July 2, 1952

Dear Senator Hayden:

The Commission of Fine Arts, at their meeting today, gave consideration to S. J. Res. 102, which you submitted with your letter of June 19th, for the views and comments of this Commission.

The Commission of Fine Arts respectfully report that in the event of the enactment of the legislation by the Congress, the Commission will give careful consideration to the type and design of the proposed memorial, and to plans for the treatment of the grounds.

For the Commission of Fine Arts:

Sincerely yours,

David M. Finley,
Chairman.

Honorable Carl Hayden, Chairman,
Committee on Rules and Administration,
United States Senate,
Washington D. C.

82D CONGRESS
2D SESSION

S. J. RES. 162

IN THE SENATE OF THE UNITED STATES

JUNE 5, 1952

Mr. BUTLER of Maryland introduced the following joint resolution; which was read twice and referred to the Committee on Rules and Administration

JOINT RESOLUTION

Authorizing the erection of a memorial to Doctor J. Finley Wilson, in Washington, District of Columbia.

1 *Resolved by the Senate and House of Representatives*
2 *of the United States of America in Congress assembled,*
3 That the Secretary of the Interior is authorized to grant
4 permission to the Improved Benevolent Protective Order
5 of Elks of the World, or to a committee sponsored by that
6 organization, to erect a memorial, at an appropriate place
7 on a part of public grounds in the District of Columbia,
8 to the memory of Doctor J. Finley Wilson.

9 SEC. 2. The site for the memorial shall be approved
10 by the National Capital Park and Planning Commission
11 and the Secretary of the Interior. The type and design of

1 the memorial and the plans for the treatment of the grounds
2 connected with its site and its adequacy and propriety for
3 the site designated shall be approved by the Commission
4 of Fine Arts. The United States shall be put to no expense
5 in the erection of the memorial which shall be erected under
6 the supervision of the Director of the National Park Service:
7 *Provided*, That unless sufficient funds, which in the estima-
8 tion of the Secretary of the Interior, are sufficient to insure
9 the completion of the memorial, and the landscaping of the
10 site, are certified available, and the erection of the memorial
11 begun within five years from and after the date of passage
12 of this joint resolution, the authorization hereby granted is
13 revoked.

82ND CONGRESS
2^D SESSION

S. J. RES. 162

JOINT RESOLUTION

Authorizing the erection of a memorial to Doctor J. Finley Wilson, in Washington, District of Columbia.

By Mr. BUTLER of Maryland

JUNE 5, 1952

Read twice and referred to the Committee on Rules
and Administration

C O P Y

THE COMMISSION OF FINE ARTS
Interior Department Building
Washington D. C.

July 3, 1952

Dear Sirs:

At their meeting on July 2, 1952, the Commission of Fine Arts inspected a drawing presented by Mr. Andrew V. Donnally in behalf of York and Sawyer, Architects, 1308 - 18th Street, Northwest, for alterations in the National Academy of Science building.

The Commission approved the design.

For the Commission of Fine Arts:

Sincerely yours,

Sgd.
David E. Finley,
Chairman.

National Academy of Sciences,
2101 Constitution Avenue, N. W.,
Washington D. C.

COPY

THE COMMISSION OF FINE ARTS
Interior Department Building
Washington D. C.

July 3, 1922

Dear Sirs:

At their meeting on July 2, 1922, the Commission of Fine Arts inspected a drawing presented by Mr. Andrew V. Donnelly in behalf of York and Sawyer, Architects, 1308 - 18th Street, Northwest, for alterations in the National Academy of Science building. The Commission approved the design.

For the Commission of Fine Arts:

Sincerely yours,

Sgd.
David E. Finley,
Chairman.

National Academy of Sciences,
2201 Constitution Avenue, N. W.,
Washington D. C.

JOINT RESOLUTION

8 J. RES. 162

C O P Y

THE COMMISSION OF FINE ARTS
Interior Department Building
Washington D. C.

July 28, 1952

Dear Sirs:

At their meeting on July 2, 1952, the Commission of Fine Arts considered a preliminary design presented by Mr. Faulkner for a five-story addition to the WTOP Broadcasting Station on Brandywine Street, facing the Fort Drive at Fortieth Street in Northwest Washington.

The Commission approved this preliminary design, subject to certain suggestions made to Mr. Faulkner by the Architect Members of this Commission. The Commission suggested that brick may be used for the addition instead of limestone. At the same time, it is realized that the new building should be in harmony with the existing building. If there is to be any change in the Broadcasting Tower, the Commission are convinced that its appearance can be improved.

The Commission will be glad to inspect further drawings that you may wish to submit whenever they are ready. They would be given attention during the interim of the next meeting of the Commission.

For The Commission of Fine Arts:

Sincerely yours,

Sgd.

David E. Finley,
Chairman.

Messrs. Faulkner, Kingsbury
and Stenhouse, Architects,
1200 - 18th Street, N. W.
Washington D. C.

P. S. To answer your letter of July 25th, it is assumed from the above that you will use a gray colored brick to match the limestone of the existing building.

DEF

EXHIBIT J

THE COMMISSION OF FINE ARTS
Interior Department Building
Washington D. C.

July 22, 1932

Dear Sirs:

At their meeting on July 5, 1932, the Commission of Fine Arts considered a preliminary design presented by Mr. Fowler for a five-story addition to the WTOP Broadcasting Station on Maryland Avenue, facing the Port Drive at Fourth Street in Northwest Washington.

The Commission approved this preliminary design, subject to certain suggestions made to Mr. Fowler by the Architect Members of this Commission. The Commission suggested that brick may be used for the addition instead of limestone. At the same time, it is realized that the new building should be in harmony with the existing building. If there is to be any change in the Broadcasting Tower, the Commission are convinced that the appearance can be improved.

The Commission will be glad to inspect further drawings that you may wish to submit whenever they are ready. They would be given attention during the interim of the next meeting of the Commission.

For The Commission of Fine Arts:

Sincerely yours,

David L. Fowler,
Chairman.

Walter Fowler, Chairman
and Secretary, Architects
1200 - 14th Street, N. W.
Washington D. C.

P. S. To answer your letter of July 22nd, it is assumed from the above that you will use a gray colored brick to match the limestone of the existing building.

WLF

STATEMENT ON GOVERNMENTAL FILM ACTIVITY

TO THE FINE ARTS COMMISSION

CHAIRMAN FINLEY: We are interested in knowing what you are doing at the Department of Agriculture in making films. I myself know a little bit about it, but we would like to hear from you what is being done.

MR. NOONE: All right. I have brought along a statement which I prepared and I have not enough copies to pass to everyone, but I can read it for you if you wish. The statement pretty well sums up what we want to say officially. It is not very long.

CHAIRMAN FINLEY: Just a short statement?

MR. NOONE: About a five-page double-spaced statement, about five or seven minutes. Then I will be glad to answer any questions on that.

CHAIRMAN FINLEY: We would be delighted if you would read it.

MR. NOONE: Let me say first of all that it is an honor and privilege for the Motion Picture Service to be invited to appear before this Commission this morning to present such information as we have as to production and use of motion pictures by the various Federal agencies.

Our Chief, Mr. Chester Lindstrom, has been in this work for many years. He has been personally acquainted with the growth of films in the Government service to a point where he would be by far the most valuable person to bring this information to you. Unfortunately he is currently on assignment to the State Department in Europe, so I hope you will bear with me for any omissions I may have made.

By an odd turn of circumstances, the Department of Agriculture was the first Federal agency to acquire a motion picture camera, but the first film made with that camera was not an agricultural subject. The camera was

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By an odd turn of circumstances, the Department of Agriculture was the

first Federal agency to acquire a motion picture camera, but the first film

made with that camera was not an agricultural subject. The camera was

acquired in 1908, and the persons interested were on the lookout for scenes which would prove the worth of the motion picture as a medium of education. When the Wright brothers brought their pioneer biplane to Fort Myer in that year to demonstrate the machine for the Signal Corps, the Department of Agriculture made a film record of the demonstration -- the first government motion picture. Later, in 1912, two persons were regularly assigned to motion picture work and a film processing laboratory was established -- the first government motion picture laboratory in the world, so far as we have been able to determine.

From that point, progress in producing and using motion pictures as working tools in the Department's educational functions was rapid. For example, in fiscal year 1914, twelve reels of film on as many subjects were released for use. However, these were not exclusively agricultural films, but included subjects made for the Treasury Department, the Panama-Pacific International Exposition Board, and the Smithsonian Institution. This work was performed under the direction of the old Division of Publications in the Department, and the annual report of the Secretary of Agriculture for that year stated, "Several of the finished reels were exhibited to farm and other audiences, and the agents of the Department showing them have reported in each instance that they were received enthusiastically by the spectators and were of decided educational value."

It wasn't until 1917, however, that the dissemination of information by motion pictures was officially recognized by the Department. In that year, Congress made its first allotment of funds for this activity, in the amount of \$10,000. In the same year, the equivalent of 350 reels were shown about 1,000 times to more than half a million people by representatives of the Department. Considering that distribution in those days was almost exclusively conducted by traveling units built into those ancient trucks, complete with

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power supply and screen, and traveling America with the greatest of difficulties because of road conditions, half a million was a sizable audience to reach with the brand new medium.

I mention these historical facts to point up the established place films have achieved in the Department's activities in the field of education and information. Yet, while we recognize that we are using an art form in this activity, we produce and use our films primarily to serve our aims in public information. We strive to accomplish this with the preservation of the maximum degree of the medium's artistic values, and have received numerous national and international awards as evidence of success in that effort.

The Motion Picture Service, organizationally, is a Division of the Office of Information in the Department of Agriculture, and, as such, has Secretary's staff-level responsibility for production and distribution of all motion pictures by agencies of the Department. We operate a complete production facility, with all specialties in today's complex film production ably represented. We have a completely equipped sound stage and processing laboratory, as well as mobile equipment which can be used anywhere. As each new improvement in equipment has proven its worth, we have been able to acquire units which allow us to keep our facility modern in every respect.

Equipment and facilities are only as good as the men who use them, however, and we have had to establish rigid quality standards in the work of our staff in order to accomplish our purpose of producing educational films which will compare favorably with any produced by others. We take pride in the fact that we have been able to acquire the services of such people, and that many of them have been staff members for long periods.

Distribution of Department of Agriculture films is accomplished through cooperative arrangements with film libraries operated by Land-Grant Colleges,

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them have been staff members for long periods.

Distribution of Department of Agriculture films is accomplished through
cooperative arrangements with film libraries operated by Land-Grant Colleges,

State universities, and other similar organizations. A total of 74 such outlets are utilized, located in every state in the Union, Alaska, Hawaii, and Puerto Rico. Prints of the films are placed with these depositories on an indefinite loan basis, and are in turn loaned to groups and individuals for showing to farm and rural audiences. In recent years television stations have been creating a much greater demand for Department films than we have been able to satisfy, and this means additional millions of persons are reached each year through this wonderful new medium. Average reported attendance at showings of USDA films is near the 12 million mark annually. Currently, some 160 titles with more than 12,000 prints are circulating in this manner.

In addition to the above distribution, prints of Department films are sold to the public through contractual arrangements with commercial laboratories and film libraries, and all sales are reported to the Motion Picture Service. We estimate that nearly as many people are reached through these showings as are reported by our cooperative depositories. School systems primarily are interested in the subject matter of many of our films sufficiently to purchase copies for their own use, as are many private groups and associations as well as commercial organizations interested in the welfare of agriculture and rural America.

Not all of the films produced in our organization are for the Department of Agriculture. As mentioned earlier, almost from the very beginning of our activities we have cooperated with other Federal agencies in the making of motion pictures, and we are continuing to do so today. Many of our relationships with these organizations are of long standing, and each year sees new interest among agencies requesting our help for the first time. At the moment we are engaged in production activity for the Veterans Administration, Department of the Air Force, Social Security Administration, Mutual Security Agency,

State universities, and other similar organizations. A total of 74 such out-
lets are utilized, located in every state in the Union, Alaska, Hawaii, and
Puerto Rico. Prints of the films are placed with these depositories on an
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we are engaged in production activity for the Veterans Administration, Depart-
ment of the Air Force, Social Security Administration, Mutual Security Agency,

Department of State, and the Civil Service Commission, among others. We are severely limited with respect to staff and facilities, however, and, generally speaking, undertake only that type of production activity where we can be of special benefit to the sponsoring agency.

Up to this point I have presented only information regarding the activities of the Motion Picture Service of the Department of Agriculture. I know that the Commission is expecting information as to similar activities in other Government agencies. In that respect, I must apologize for the paucity of background I am able to furnish.

The only major motion picture production facilities operated by Federal agencies other than the Department of Agriculture, to our knowledge, belong to the Signal Corps, Department of the Army, at Astoria, Long Island; the Department of the Navy, at Anacostia, D. C.; the Department of the Air Force, at Philadelphia; and the Public Health Service, at Atlanta, Georgia. The Army Engineers, Civil Aeronautics Administration, Federal Civil Defense Administration, and the Bureau of Public Roads each have some production facilities, and maintain small staffs for the purpose of film production. Other agencies, notably the Department of State and Mutual Security Agency, maintain facilities and personnel abroad for the purposes of film-making. Still others, such as Fish and Wild Life Service, Bureau of Mines, Bureau of Reclamation, all in the Department of the Interior, maintain small supervisory staffs in producing motion pictures useful in their activities. Many fine films have resulted from these arrangements, and, while the pattern of production differs greatly from our activity in the Department of Agriculture, films useful to the agencies involved are undoubtedly being made. Beyond this statement of activities of other Federal agencies as we know of them, we do not feel qualified to enlarge on the film production efforts of our official contemporaries. Those mentioned

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on the film production efforts of our official contemporaries. Those mentioned

do not necessarily represent a complete list, nor has there been any effort to rank them in importance or judgment of quality.

While the foregoing has been a simple statement of the best knowledge we in the Motion Picture Service have of the film production activity by Government agencies in general, it does point out prominently one fact: the various agencies go about meeting their film needs in a variety of ways. All, or nearly all, produce and use films which are currently beneficial to authorized activity. Because of the wide scope of these activities, covering almost every phase of the Federal Government's responsibilities, the production and utilization pattern employed cannot be standardized.

We trust that some part of the information the Commission was seeking is contained in this statement, but, if additional information is desired, we shall do our best to make it available.

CHAIRMAN FINLEY: Thank you. I think that is a very interesting statement.

MR. NEILD: Yes, indeed.

CHAIRMAN FINLEY: It shows that there is a great deal being done by the government in that field.

MR. NOONE: It exists probably in some places we do not know about. However, in the course of our normal, day-to-day routine work, we hear of almost all of the important production efforts, we think. Again we do not want to categorically state.

CHAIRMAN FINLEY: Do you know if the Bureau of Education in the Department of the Interior make films: At least, they circulate them?

MR. NOONE: Yes, they circulate. I do not know whether they are engaged in any current production activity. The Office of Education I do not believe is producing any films now, nor have they in the last few years.

CHAIRMAN FINLEY: I think that is correct.

MR. NOONE: Previously they have produced many.

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CHAIRMAN FINLEY: In that case they would like to have more films which they could circulate because there is almost unlimited demand on the part of schools throughout the country for these films.

MR. NOONE: Are there any questions I can answer? Any questions you would like to ask?

MR. HUDNUT: Are these films just expositions of how to milk a cow, that sort of thing?

MR. NOONE: No, sir. Unfortunately, we do not have sufficient films of that type. Those have been -- they happen to be the most difficult films to produce under our administrative structure for the reason that we are confined money-wise to producing films which are implements or working tools of authorized programs.

Titles of our recent films might suggest the type of film I am thinking of. One of them is THE TRIPLE THREAT OF BRUCELLOSIS, which was made to eradicate brucellosis among beef and dairy cattle and other farm animals. We have one on THE TELEPHONE AND THE FARMER, which is the explanation of the rural telephone program. We have recently released one called FOOD, FIBER AND THE FUTURE, which is a film made to explain the reason that the Department of Agriculture is asking farmers to increase food production and particularly feed production because of our burgeoning population problem in this country to maintain present levels let alone increase food per capita available. Those are the types of films that we make and have been making since the end of the war.

We have not often been able to make the simple, elementary "how-to-do-it" films which would demonstrate farm tasks to farm people because of the financial structure under which we are operating.

MR. BELLUSCHI: You have films on soil erosion, how to eliminate?

CHAIRMAN FINLEY: In that case they would like to have more films which they could circulate because there is almost unlimited demand on the part of schools throughout the country for these films.

MR. NOON: Are there any questions I can answer? Any questions you would like to ask?

MR. HUBBARD: Are these films just expositions of how to milk a cow, that sort of thing?

MR. NOON: No, sir. Unfortunately, we do not have sufficient films of that type. There have been -- they happen to be the most difficult films to produce under our administrative structure for the reason that we are confined money-wise to producing films which are implements or working tools of various kinds.

Titles of our recent films might suggest the type of film I am thinking of. One of them is THE THREAT OF BRUCELLOSIS, which was made to eradicate brucellosis among beef and dairy cattle and other farm animals. We have one on THE TELEPHONE AND THE FARMER, which is the explanation of the rural telephone program. We have recently released one called FOOD, FIBER AND THE FUTURE, which is a film made to explain the reason that the Department of Agriculture is asking farmers to increase food production and particularly feed production because of our burgeoning population problem in this country to maintain present levels let alone increase food per capita available. These are the types of films that we make and have been making since the end of the war.

We have not often been able to make the simple, elementary, "how-to-do-it" films which would demonstrate farm tasks to farm people because of the financial structure under which we are operating.

MR. BULLOCK: You have films on soil erosion, how to eliminate?

MR. NOONE: Yes.

MR. BELLUSCHI: Is there any attempt to make it attractive visually so it will create an impact on people when they see it, rather than just have a narrative?

MR. NOONE: We know we can't do a good job of informing people unless we get their receptive interest in the film. The successful use of film for informational purposes is as distinctly an art as is the use of film for entertainment or any other purposes. Our brucellosis film won an award at the Venice Exhibition last year for cinematographic art. That's one example.

MR. BELLUSCHI: THE RIVER -- do you remember the film -- THE RIVER where it begins with heavy rain and then becomes a creek and finally a river. That was not under the sponsorship, was not produced by your bureau, was it?

MR. NOONE: My unit did not produce the film. It was produced by the old Resettlement Administration. We distribute the film and THE RIVER is the most popular film on our list.

MR. BELLUSCHI: The Commission would have interest in a high level of verbal power so that it would carry information, together with an artistic message. It seems to me to have a double strength there that would be extremely interesting.

It brings us to the point: who is directing and is there any artistic director at a high level meaning of the word "artistic" -- one that could really give both the conceptual as well as the visual directive to films? I am impressed by the fact that Brucellosis was given the award in Venice. It must have been good.

How much effort is there to meet the needs in ability and financially and otherwise to have this direction to make really outstanding films?

MR. NOONE: Well, sir, we have five directors, all of whom have come to us from Hollywood, who have spent a good part of their training time in Hollywood,

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MR. NOONE: Yes.

and at one time or another I believe all of these men have produced films for us which have been award-winning in one manner or another. What you mention is precisely what we attempt to do.

MR. BELLUSCHI: If you are handicapped, it is a handicap of not being able to find the right men rather than inability to find funds or resources or places to do it, and so on? You are as well satisfied that you have the means by which to accomplish that?

MR. NOONE: Within limitations, of course, in the Federal structure.

MR. BELLUSCHI: What are the limitations?

MR. NOONE: Primarily with respect to the Civil Service Commission. They (Directors of Photography) are categorized on the Federal employment system and we may pay them up to Grade 12.

CHAIRMAN FINLEY: How high is that?

MR. NOONE: Seven thousand dollars a year on an annual basis. That is as high as we are permitted to pay any director. And therefore we are limited by that restriction alone in perhaps the quality of men we can get.

However, I mentioned that we take pride in the people we have been able to get to come and work for us and stay with us over a period of time. We feel that as an educational production facility we have as good a staff as there is in that particular line of activity anywhere.

MR. BELLUSCHI: It would seem to me to be an extremely important point, freeing this. Can we go out and set up a contract to hire outside people if opportunity arose if there was the right kind of man that could do a certain thing well, a certain thing particularly well -- is there any way of getting an outside contract?

MR. NOONE: Films can be made under contract. I will say that a number of them are made that way. The films we produce are generally of a nature which

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MR. BELMONT: If you are handicapped, it is a handicap of not being able to find the right man rather than inability to find funds or resources or places to do it, and so on? You are as well satisfied that you have the means by which to accomplish that?

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is such that contractual arrangements are more difficult to handle administratively within our department than they would be to produce our own films. Hence our pattern of development of our own activity. The Department of Agriculture, you see, is the only Federal agency which officially in its organic act is required to disseminate information. So that information activity in our department is probably more important than it is basically in most other departments at least. Therefore, half of our organic authority is to disseminate useful information and most of this is scientific in nature, of course -- meaning, that our problem of clearance and of making certain with our scientists that the information is correct, would be much more difficult and more costly under contractual arrangements where we have people who have no knowledge of agriculture working on it.

We try, so far as we can, to have people on our staff who are at least acquainted with agriculture. Many of them are qualified in agriculture fields as well as being perfectly qualified screen technicians. We have found that even there, of course, clearance is our one greatest time-consuming problem in production.

We have authority, however, to contract with commercial film producers for films which we feel could be better produced by them. However, money limitations are again applied; money limitations are rather severe.

I know you gentlemen realize that we in Federal agencies in the last several years have been economizing pretty heavily, and money is one paramount factor behind what kinds of films are chosen to be produced.

As a matter of fact, the question is whether or not any films are produced in many cases.

MR. BELLUSCHI: It seems to me the importance of that in films is certainly very great.

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CHAIRMAN RIVERS: Because of the large audiences.

MR. BELLUSCHI: Impact on the population at large. Any help that can be given to that to bring the standard of excellence up would be good.

CHAIRMAN FINLEY: Has the Department made any effort to get a higher grading for these producers, designers of films, or would you like to make such an effort?

MR. NOONE: Yes, within the framework of Federal laws and regulations, of course. Industry union people have worked at this some, too. It is a difficult problem of trying to set down artistic talent needs in prosaic job recruiting circulars.

CHAIRMAN FINLEY: If we thought your salary scales should be raised in those categories, you would not take it amiss?

MR. NOONE: No, sir; we would appreciate it.

Let me say that if it would be of any help, Mr. Chairman, we will be glad to show you any of our films or any number of our films. We have prints of them and facilities for showing them if you would like to sample the type of product we are able to produce, both for ourselves and some of those which are produced for other agencies. We would, of course, be glad to see you look at what we are able to come up with and the limitations we have.

CHAIRMAN FINLEY: Thank you. I myself have seen some of the films and know you do excellent work. It is a very competitive field and I can realize your difficulties with the Civil Service and with that grade classification.

MR. NOONE: We do have some severe limitations.

CHAIRMAN FINLEY: Are there any further questions?

Well, sir, we are very much obliged to you for coming. We will incorporate this in our report because Mr. Belluschi says it is a very important field in the Government's art activities because of the large numbers of people that you reach through the films, and we would like to have a copy of your report. Is that in form so that it can be incorporated in our report now?

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MR. NOONE: You may use it as you see fit, Mr. Chairman, if you wish to quote it verbatim or exercise any editorial judgment you wish on it.

If there are any other statements that you want clarified in there, I have tried in that to more or less capsulize the information I thought you were seeking.

I would like to say this, that with respect to our quotations of activities of other agencies, we would appreciate it if there is any question about any of those statements that the agency itself involved be given the opportunity to correct it. We were not in a position of traveling around through Government to know exactly what other people are doing. But we do in the course of our normal activities have a good deal to do with most of these agencies and have a general knowledge of the type of work they do.

So I have tried to present that information of which we are fairly certain, but if there happens to be an error in there, I would not want responsibility for its being in the record and have some agency angry at me for saying so.

MR. NEILD: You feel that you could produce films, better films if you had more funds available, more personnel?

MR. NOONE: We could produce better films if we had more funds available.

MR. NEILD: Are you handicapped in the salaries you have to pay the men?

MR. NOONE: At times.

MR. NEILD: For talent?

MR. NOONE: At times we are. However, it is not just talent fund that handicaps us. I would say a much larger handicap for us is the fact that we are in a period of descending appropriation within our own department and for that reason the type of film. There is one other point which needs to be necessarily considered. As you know, television is making tremendous inroads in this field. The demand for film that we are getting today is for a lower artistic quality film and more quantity. We are constantly faced with that

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situation. We try to keep it on balance within the limits of our operations.

In other words, we do not deliberately put out second-rate products. But an agency in our department under the general supervision in the film field that we have authority over, if they happen to want to make a film with a small budget — we made one film recently that was budgeted for its total production as something less than \$3000 — when they come to us and say we want this film made for this purpose and it is an information function, we are in no position to stop them from making it because it is not artistically what we think it should be.

I think in any general move to correct those situations, it will be necessary to consider the fact that television is able today to take our entire out-put of film and that of practically all the rest of the educational film industry and swallow it up in a very short period of time and ask for more and more and more, and we are trying to give them at least a part of what they are asking for because they are important to us in accomplishing our information aims.

As I mentioned earlier, the films that we produce are produced from funds appropriated by Congress to the agency for implementation of its program and not for motion pictures per se. Our agency operates on a staff function appropriation sufficient only to maintain an advisory service to the Department of Agriculture. We get no big block of money for the production of films in our hands. We are one hundred percent reimbursable for film production activity. That means we must get our funds from film production the same way as by contractual arrangements. There is no budget for the making of films. There is a budget for film advisory staff service and that is the only fund we get that is appropriated. That is much more restrictive than any other limitation. However, we appreciate more room in those limitations than we have had.

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ever, we appreciate more room in those limitations than we have had.

CHAIRMAN FINLEY: Would you like to be able to make your own films?

MR. NOONE: Yes, sir. I hope I am not crossing administrative lines anywhere which will get me in trouble later, but I think it is a matter of record that we have asked for an appropriation to make films for a consecutive number of years. It has not been approved for good and sufficient reasons, I presume, along the budget line. We got an appropriation from Congress in 1917 and for many years thereafter we did operate under an appropriation authority, but at the beginning of the war our facilities were taken over by the Office of Strategic Services and we were operating with nothing much more than a name during those years. After the war we got back our facilities and because, oddly, we were able to get along during the war years without an appropriation, because we did not have the facilities to operate, somewhere along the budget line they used that as justification for not giving us any after the war; and we have never been able to overcome that problem to this point.

Those are the facts. I am not sure whether this is the full answer to your question.

CHAIRMAN FINLEY: Thank you. We do like to know the facts because then we can make a more intelligent recommendation. Is there anything else, gentlemen, you would like to ask Mr. Noone?

Thank you very much. We will send you a copy of the transcript so you can see what was said today. Thank you very much indeed.

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CHAIRMAN FINLEY: Thank you. We do like to know the facts because then we can make a more intelligent recommendation. Is there anything else, gentlemen?

Now, you would like to ask Mr. Moore?

Thank you very much. We will send you a copy of the transcript so you can

see what was said today. Thank you very much indeed.

C O P Y

THE COMMISSION OF FINE ARTS
Interior Department Building
Washington D. C.

July 7, 1952

Dear Mr. Stone:

With reference to Application No. 1498, dated May 27, 1952, for residences at 8204-08-12-16-20 West Beach Drive, Northwest, the Commission of Fine Arts approved the designs reluctantly at a meeting held on July 2, 1952, and have reported to the Director of Inspection, District Building, accordingly.

The Commission approved the grading plan submitted by the Office of National Capital Parks, National Park Service, Department of the Interior, and a copy of it may be obtained by applying to that Office.

The Commission regret the very narrow side yards between these houses. It would be desirable if some of the suggestions, made to you while in conference with the Commission concerning the designs, could be adopted. As located on the lots they appear as a monotonous set of row houses.

Since it is understood that you propose to erect additional residences in this locality, the Commission of Fine Arts ask that you submit preliminary sketches to the Commission, and a site plan showing the location of the residences proposed, before proceeding with contract drawings.

For The Commission of Fine Arts:

Respectfully yours,

Sgd.
David E. Finley,
Chairman.

Mr. Samuel Stone,
3900 - 16th Street, N. W.,
Washington D. C.

EXHIBIT L

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C O P Y

NATIONAL CAPITAL PARK AND PLANNING COMMISSION

Interior Building

Washington D. C.

Honorable David E. Finley, Chairman
The Commission of Fine Arts
Room 7000 Interior Building
Washington 25, D. C.

July 1, 1952

Subject: Street Closings and the L'Enfant Plan

Dear Mr. Finley:

Your interesting letter of May 16 concerning the possible effect of street closings on the aesthetic value of the L'Enfant Plan was discussed at the regular meeting of this Commission on June 27.

It was immediately agreed that your general thesis was not only valid but essential to the coherence and integrity of the city plan. By the same token, it was agreed that minor adjustments required by modern redevelopment planning and by the demands of automobile traffic can be made without doing violence to the basic unity of the L'Enfant Plan.

The Commission was enthusiastic about your suggestion that a plan be prepared to show "the essential aesthetic elements of Washington, the streets, plazas, parks, and structures that should be considered inviolate to any but the most necessary and generally approved changes." We agreed to avail ourselves of your kind offer of assistance, and we therefore request that the Commission of Fine Arts prepare such a plan and transmit it to the Planning Commission for study and appropriate action.

You state that your Commission's present concern in this matter was provoked by the publication of a Southwest Redevelopment study that called for the abandonment of Delaware Avenue south of Virginia Avenue. Although the final redevelopment plan for the Southwest Survey Area remains to be adopted, I think that I can say with complete assurance that the final plan will not involve the closing of this portion of Delaware Avenue.

On the other hand, it is entirely likely that the plans for the so-called Southwest Freeway will require an interruption in Delaware Avenue as a through-traffic artery in the vicinity of the railroad bridge. This is a type of minor adjustment that will probably occur again and again if an "innerloop" freeway is to be superimposed upon the L'Enfant Plan in accordance with the Commission's comprehensive plan of 1950. I cite it as an example of the need for reasonable flexibility in dealing with this problem.

Sincerely yours,

Sgd.

John A. Remon
Chairman

EXHIBIT M

UNITED STATES DEPARTMENT OF THE INTERIOR

Division of Reclamation
Washington, D. C.

July 1, 1910

Honorable David C. Davis, Chairman
The Committee on Public Lands
Room 1000 Federal Building
Washington 25, D. C.

Subject: General Reclamation and the Public Land

Dear Mr. Chairman:

It is interesting to learn of the action of the committee on the subject of the public land. The committee has shown a great interest in the subject of the public land.

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Sincerely yours,

John D. Davis
Secretary

PERSONNEL REPORT ON GOVERNMENT AND ART

To be sent later

THE NEW YORK PUBLIC LIBRARY

To be sent later

27 THIRDS

COPY FOR THE COMMISSION OF FINE ARTS

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katharine N. Rhoades, or Mrs. Eugene Meyer, as provided in paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

- 1 Bronze mirror, Chinese, Han dynasty.
- 1 Bronze vessel of the type chio. Chinese, Shang, or early Chou dynasty.
- 1 Scroll painting. Chinese. Landscape by T'ang Yin.
- 1 Scroll painting. Chinese. Landscape by Ch'en Shun.
- 1 Miniature painting from Bidpai's Fables. Persian.
- 1 Miniature painting from Bidpai's Fables. Persian.
- 1 Miniature painting from Bidpai's Fables. Persian, 15th century.
- 1 Blue and white porcelain dish. Damascus (Turkish),
c. A.D. 1500.
- 1 Lustre dish. Seljuk, early 12th century,

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

For the Regents of the Smithsonian Institution

July 2, 1952.

David E. Finley, Chairman

For the Commission of Fine Arts

individuals who are charged and not

For the Commission of the

1957, 2, 10